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CHARACTER SKETCHES OF ROMANCE FICTION AND THE DRAMA

The Lorelei

W. Kray, Artist

I KNOW not what it presages,
This heart with sadness fraught;
'Tis a tale of the olden ages,
That will not from my thought.

The air grows cool, and darkles;
The Rhine flows calmly on;
The mountain-summit sparkles
In the light of the setting sun.

There sits, in soft reclining,
A maiden wondrous fair,
With golden raiment shining,
And combing her golden hair.

With a comb of gold she combs it;
And combing, low singeth she
A song of a strange, sweet sadness,
A wonderful melody.

The sailor shudders, as o'er him
The strain comes floating by;
He sees not the cliffs before him,
He only looks on high.

Ah! round him the dark waves flinging
Their arms, draw him slowly down;
And this, with her wild, sweet singing,
The Lorelei has done.

Heinrich Heine. (*Translation of Christopher P. Cranch.*)

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CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA : : : :

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY

THE REV. E. Ebenezer COBHAM BREWER, LL.D.

EDITED BY
MARION HARLAND

VOLUME IV

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CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

IMPOSTORS (*Literary*).

1. Chatterton (*Thomas*), published in 1777 a volume of poems, which he asserted to be from the pen of Thomas Rowley, a monk of the fifteenth century. The forgery was exposed by Mason and Gray.

2. Ireland (*Samuel William Henry*), published, in 1796, a series of papers which he affirmed to be by Shakespeare, together with the tragedy of *Lear* and a part of *Hamlet*. Dr. Parr, Dr. Valpy, James Boswell, Herbert Croft, and Pye, the poet-laureate, signed a document certifying their convictions that the collection was genuine; but Ireland subsequently confessed the forgery. He also wrote a play entitled *Vortigern and Rowena*, which he asserted was by Shakespeare; but Malone exposed the imposition.

3. Lauder (*William*), published, in 1751, false quotations from Masenius, a Jesuit of Cologne, Taubman, a German, Staphorstius, a learned Dutchman, and others, to "prove Milton a gross plagiarist." Dr. Douglas demonstrated that the citations were incorrect, and that often several lines had been foisted in to make the parallels. Lauder confessed the fact afterwards (1754).

4. Psalmanazar (*George*), who pretended to be a Japanese, published, in 1705, an *Historical and Geographical Description of Formosa, an Island belonging to the Empire of Japan*. He was an Englishman, born in London, name unknown (died 1763).

5. Smith (*Joseph*), professed that his *Book of Mormon*, published in 1830, was a direct revelation to him by the angel Mormon; but it was really the work of a Rev. Solomon Spalding. Smith was murdered in Carthage jail in 1844.

6. Surtees (*Robert*), sent Sir Walter Scott several ballads, which were inserted in good faith in the *Border Minstrelsy*, but were in fact forgeries. For example, a ballad on *A Feud between the Ridleys and the Featherstones*, said to be taken down from the mouth of an old woman on Alston Moor (1806); *Lord Ewrie*, said to be taken down from the mouth of Rosa Smith of Bishop Middleham, æt. 91 (1807); and *Barthram's Dirge* (1809).

7. The *Korân* was said by Mahomet to be revealed to him by the angel Gabriel, but it was in reality the work of a Persian Jew, a Jacobite and a Nestorian. The detached parts of the *Korân* were collected into a volume by Abû Bekr in 634. Mahomet died in 632.

Improvisators.

Accolti (*Bernardo*), of Arezzo, called the *Unico Areti'no* (1465–1535).

Aquilano (*Serafino*), born at Aquila (1466–1500).

Bandettini (*Teresa*), (1756–*). Marone, Quercio, and Silvio Antoniano (eighteenth century).

Beronicius (*P. J.*), who could convert extempore into Latin or Greek verse a Dutch newspaper or anything else which he heard (died 1676).

Corilla (*Maria Magdalena*), of Pistoia. Mde. de Staël has borrowed her Corinne from this improvisatrix. Crowned at Rome in 1766 (1740–1800).

Gianni (*Francis*), an Italian, made imperial poet by Napoleon, whose victories he celebrated in verse (1759–1823).

Jehan (*Núr*), of Bengal, during the sultanship of Jehánger. She was the inventor of the otto of roses (died 1645).

Karsch (*Anne Louisa*), of Germany.

Mazzei (*Signora*), the most talented of all improvisators.

Metastasio (*Pietro B.*), of Assisi, who developed, at the age of ten, a wonderful talent for extemporizing in verse (1698–1782).

Perfetti (*Bernardino*), of Sienna, who received a laurel crown in the capitol, an honor conferred only on Petrarch and Tasso (1681–1747).

Petrarch (*Francesco*), who introduced the amusement of improvisation (1304–1374).

Rossi, beheaded at Naples in 1799.

Serafino d'Aquila. (See above, "Aquilano.")

Serio, beheaded at Naples in 1799.

Sgricci (*Tommaso*), of Tuscany (1788–1832). His *Death of Charles I.*, *Death of Mary Queen of Scots*, and *Fall of Missolonghi* are very celebrated.

Taddei (*Rosa*), (1801–).

Zucco (*Marc Antonio*), of Verona (*–1764).

To these add Cicconi, Bindocci, Sestini, the brothers Clercq of Holland, Wolfe of Altŏna, Langenschwarz of Germany, Eugène de Pradel of France, and Thomas Hood (1798–1845).

Inconstant (*The*), a comedy by G. Farquhar (1702). "The inconstant" is young Mirabel, who shilly-shallies with Oria'na till she saves him from being murdered by four bravoes in the house of Lamorce (2 *syl.*).

This comedy is a *réchauffé* of the *Wild-goose Chase*.—Beaumont and Fletcher (1652).

Incorruptible (*The*). Maximilian Robespierre was so called by his friends in the Revolution (1756–1794).

"William Shippen," says Horace Walpole, "is the only man proof against a bribe."

*** Fabricius, the Roman hero, could not be corrupted by bribes, nor influenced by threats. Pyrrhus declared it would be as easy to divert the sun from its course as Fabricius from the path of duty.—*Roman Story*.

In'cubus, a spirit half human and half angelic, living in mid-air between the moon and our earth.—Geoffrey, *British History*, vi. 18 (1142).

Indra, god of the elements. His palace is described by Southey in *The Curse of Kehama*, vii. 10 (1809).

Inesilla de Cantarilla, daughter of a Spanish lute-maker. She had the unusual power of charming the male sex during the whole course of her life, which exceeded 75 years. Idolized by the noblemen of the

old court, she saw herself adored by those of the new. Even in her old age she had a noble air, an enchanting wit, and graces peculiar to herself suited to her years.—Lesage, *Gil Blas*, viii. 1 (1735).

Inez of Cadiz, addressed in *Childe Harold*, i. (after stanza 84). Nothing known of her.

Inez (*Donna*), mother of Don Juan. She trained her son according to prescribed rules with the strictest propriety, and designed to make him a model of all virtues. Her husband was Don José, whom she worried to death by her prudery and want of sympathy. Donna Inez was a "blue-stocking," learned in all the sciences, her favorite one being "the mathematical." She knew every European language, "a little Latin and less Greek." In a word, she was "perfect as perfect is," according to the standard of Miss Edgeworth, Mrs. Trimmer, and Hannah More, but had "a great opinion of her own good qualities." Like Tennyson's "Maud," this paragon of women was, to those who did not look too narrowly, "faultily faultless, icily regular, splendidly null."—Bryon, *Don Juan*, i. 10–30 (1819).

Inez de Castro, crowned six years after her death. The tale is this: Don Pedro, son of Alfonso IV. of Portugal, privately married, in 1345, the "beauty of Castile," and Alfonso was so indignant that he commanded her to be put to death (1355). Two years afterwards, Don Pedro succeeded to the crown, and in 1361 had the body of Inez exhumed and crowned.

Camoens, the Portuguese poet, has introduced this story in his *Lusiad.* A. Ferreira, another Portuguese poet, has a tragedy called *Inez de Castro* (1554); Lamotte produced a tragedy with the same title (1723); and Guiraud another in 1826. (See next art).

Inez de Castro, the bride of Prince Pedro, of Portugal, to whom she was clandestinely married. The King Alfonso and his minister Gonzalez, not knowing of this marriage, arranged a marriage for the young prince with a Spanish princess, and when the prince refused his consent, Gonzalez ferreted out the cause, and induced Inez to drink poison. He then put the young prince under arrest, but as he was being led away, the announcement came that Alfonso was dead and Don Pedro was his successor. The tables were now turned, for Pedro was instantly released, and Gonzalez led to execution.—Ross Neil, *Inez de Castro* or *The Bride of Portugal.* (See previous art).

Inez Morse. A New England woman, determined to pay off the mortgage left by her dead father upon the farm. She sells all her honey to help on this object; "When the mortgage is paid off, we'll have warm biscuit and honey for supper," she says, half-jestingly. She holds off a suitor for years, until the mortgage is paid. She promised her father it should be done. The day the last payment is made, she hears that "Willy" has married another girl. They have warm biscuits and honey for tea that night.—Mary E. Wilkin's *A Taste of Honey* (1887).

Infant Endowed with Speech. The Imâm Abzenderoud excited the envy of his confraternity by his superior virtue and piety, so they suborned a woman to father a child upon him. The imâm prayed to Mahomet to reveal the truth, whereupon the new-born infant told in good Arabic who his father was, and Ab-

zenderoud was acquitted with honor.—T. S. Gueulette, *Chinese Tales* ("Imâm Abzenderoud," 1723).

Infant of Luback, Christian Henry Heinecken. At one year old he knew the chief events of the Pentateuch ! ! at thirteen months he knew the history of the Old Testament ! ! at fourteen months he knew the history of the New Testament ! ! at two and a half years he could answer any ordinary question of history or geography ! ! and at three years old he knew German, French, and Latin ! !

Inferno (*The*), in thirty-four cantos, by Dantê [Alighieri] (1300). While wandering through a wood (*this life*), the poet comes to a mountain (*fame*), and begins to climb it, but first a panther (*pleasure*), then a lion (*ambition*), and then a she-wolf (*avarice*), stand in his path to slay him. The appearance of Virgil (*human wisdom*), however, encourages him (canto i.), and the Mantuan tells him he is sent by three ladies [Beatrice (*faith*), Lucia (*grace*), and Mercy] to conduct him through the realms of hell (canto ii.). On they proceed together till they come to a portal bearing this incription: ALL HOPE ABANDON YE WHO ENTER HERE; they pass through, and come to that neutral realm where dwell the spirits of those not good enough for heaven nor bad enough for hell, "the praiseless and the blameless dead." Passing through this border-land, they command old Charon to ferry them across the Achĕron to Limbo (canto iii.), and here they behold the ghosts of the unbaptized, "blameless of sin," but not members of the Christian Church. Homer is here, Horace, Ovid, and Lucan, who enroll Dantê "sixth of the sacred band." On leaving Limbo, our adventurer follows his guide through the seven gates which lead to the inferno, an enormous funnel-shaped pit, divided into stages. The outer, or first "circle," is a vast meadow, in which roam Electra (mother of Dardănus, the founder of Troy), Hector, Æne'as, and Julius Cæsar; Camilla and Penthesile'a; Latīnus and Junius Brutus; Lucretia, Marcia (Cato's wife), Julia (Pompey's wife), and Cornelia; and here "a part retired," they see Saladin, the rival of Richard the Lion-heart. Linos is here and Orpheus; Aristotle, Socratês, and Plato; Democrĭtos, who ascribed creation to blind chance, Diogĕnês, the cynic, Heraclĭtos, Emped'oclês, Anaxag'oras, Thalĕs, Dioscor'idês, and Zeno; Cicero and Senĕca, Euclid and Ptolemy, Hippocrătês and Galen, Avĭcen, and Averroês, the Arabian translator and commentator of Aristotle (canto iv.). From the first stage they descend to the second, where Minos sits in judgment on the ghosts brought before him. He indicates what circle a ghost is to occupy by twisting his tail round his body: two twists signify that the ghost is to be banished to the second circle; three twists that it is to be consigned to the third circle, and so on. Here, says the poet, "light was silent all," but shrieks and groans and blasphemies were terrible to hear. This circle is the hell of carnal and sinful love, where Dantê recognizes Semirămis, Dido, Cleopatra, and Helen; Achillês and Paris; Tristan, the lover of his uncle's wife, Isoldê; Lancelot, the lover of Queen Guinever; and Francesca, the lover of Paolo, her brother-in-law (canto v.). The third circle is a place of deeper woe. Here fall in ceaseless showers, hail, black rain, and sleety flaw; the air is cold and dun; and a foul stench arises from the soil. Cerbĕrus keeps watch here, and this part of the inferno is set apart for gluttons, like Ciacco (2 *syl.*). From this stage the two poets

pass on to the "fourth steep ledge," presided over by Plutus (canto vi.), a realm which "hems in all the woe of all the universe." Here are gathered the souls of the avaricious, who wasted their talents, and made no right use of their wealth. Crossing this region, they come to the "fifth steep," and see the Stygian Lake of inky hue. This circle is a huge bog in which "the miry tribe" flounder, and "gulp the muddy lees." It is the abode of those who put no restraint upon their anger (canto vii.). Next comes the city of Dis, where the souls of heretics are "interred in vaults" (cantos viii., ix.). Here Dantê recognizes Farina'ta (a leader of the Ghibelline faction), and is informed that the Emperor Frederick II. and Cardinal Ubaldini are amongst the number (canto x.). The city of Dis contains the next three circles (canto xi.), through which Nessus conducts them; and here they see the Minotaur and the Centaurs, as Chiron, who nursed Achillês and Pholus the passionate. The first circle of Dis (the sixth) is for those who by force or fraud have done violence to *man*, as Alexander the Great, Dionysius of Syracuse, Attila, Sextus, and Pyrrhus (canto xii.). The next (the seventh circle) is for those who have done violence to *themselves*, as suicides; here are the Harpies, and here the souls are transformed to trees (canto xiii.) The eighth circle is for the souls of those who have done violence to *God*, as blasphemers and heretics; it is a hell of burning, where it snows flakes of fire. Here is Cap'aneus (3 *syl.*) (canto xiv.), and here Dantê held converse with Brunetto, his old schoolmaster (canto xv.). Having reached the confines of the realm of Dis, Ger'yon carries Dantê into the region of Malêbolgê (4 *syl.*), a horrible hell, containing ten pits or chasms (canto xvii.): In the first is Jason; the second is for harlots (canto xviii.); in the third is Simon Magus, "who prostituted the things of God for gold;" in the fourth, Pope Nicholas III. (canto xix.); in the fifth the ghosts had their heads "reversed at the neck-bone," and here are Amphiarāos, Tirēsias, who was first a woman and then a man, Michael Scott, the magician, with all witches and diviners (canto xx.); in the sixth, Caïaphas and Annas, his father-in-law (canto xxiii.); in the seventh, robbers of churches, as Vanni Fucci, who robbed the sacristy of St James' in Pistoia, and charged Venni della Nona with the crime, for which she suffered death (canto xxiv.); in the eighth, Ulyssês and Diomed, who were punished for the stratagem of the Wooden Horse (cantos xxvi., xxvii.); in the ninth, Mahomet and Ali, "horribly mangled" (canto xxviii.); in the tenth, alchemists (canto xxix.), coiners and forgers, Potiphar's wife, Sinon the Greek, who deluded the Trojans (canto xxx.), Nimrod, Ephialtés, and Antæus, with other giants (canto xxxi.). Antæus carries the two visitors into the nethermost gulf, where Judas and Lucifer are confined. It is a region of thick-ribbed ice, and here they see the frozen river of Cocy'tus (canto xxxii.). The last persons the poet sees are Brutus and Cassius, the murderers of Julius Cæsar (canto xxxiv.). Dantê and his conductor, Virgil, then make their exit on the "southern hemisphere," where once was Eden, and where the "moon rises when here evening sets." This is done that the poet may visit Purgatory, which is situated in mid-ocean, somewhere near the antipodes of Judea.

*** Canto xvi. opens with a description of Fraud, canto xxxiii. contains the tale of Ugoli'no, and canto xxxiv. the description of Lucifer.

Ingeborg. Daughter of a Norwegian

king. She is loved as child and woman by Frithiof, who finally marries her.—*Frithiof Saga.*

Ingelram (*Abbot*), formerly superior of St. Mary's Convent.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Inglewood (*Squire*), a magistrate near Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Inglis (*Corporal*), in the royal army under the leadership of the duke of Monmouth.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Ingo, the son of Ingbert, king of the Vandals. Driven from his throne by his uncle, he seeks refuge among the Thuringians, where he loves and marries Irmgard. They are both slain in a siege, leaving one son, an infant.

Ingoldsby (*Thomas*), the Rev. Richard Harris Barham, author of *Ingoldsby Legends* (1788–1845).

Ingraban, a descendant of the child of Ingo and Irmgard, a wild, untamed young Pagan, who is finally converted to Christianity under Bishop Winfried, or Boniface.

Ini, Ine, or **Ina,** king of Wessex; his wife was Æthelburh; both were of the royal line of Cerdic. After a grand banquet, King Ini set forth to sojourn in another of his palaces, and his queen privately instructed his steward to "fill the house they quitted with rubbish and offal, to put a sow and litter of pigs in the royal bed, and entirely dismantle the room." When the king and queen had gone about a mile or so, the queen entreated her husband to return to the house they had quitted, and great was his astonishment to behold the change. Æthelburh then said, "Behold what vanity of vanities is all earthly greatness! Where now are the good things you saw here but a few hours ago? See how foul a beast occupies the royal bed. So will it be with you unless you leave earthly things for heavenly." So the king abdicated his kingdom, went to Rome, and dwelt there as a pilgrim for the rest of his life.

> . . . in fame great Ina might pretend
> With any king since first the Saxons came to shore.
>
> Drayton, *Polyolbion*, xi. (1613).

Inkle and Yar'ico, hero and heroine of a story by Sir Richard Steele, in the *Spectator* (No. 11). Inkle is a young Englishman who is lost in the Spanish main. He falls in love with Yarico, an Indian maiden, with whom he consorts; but no sooner does a vessel arrive to take him to Barbadoes than he sells Yarico as a slave.

George Colman has dramatized this tale (1787).

Innocents (*The*), the babes of Bethlehem cut off by Herod the Great.

*** John Baptist Marino, an Italian poet, has a poem on *The Massacre of the Innocents* (1569–1625).

Innogen or INOGENE (3 *syl.*), wife of Brute (1 *syl.*), mythical king of Britain. She was daughter of Pan'drasos of Greece.

> Thus Brute this realme unto his rule subdewd. . .
> And left three sons, his famous progeny,
> Born of fayre Inogene of Italy.
>
> Spenser, *Faëry Queen*, ii. 10 (1590).

> And for a lasting league of amity and peace,
> Bright Innogen, his child, for wife to Brutus gave.
>
> M. Drayton, *Polyolboin*, I. (1612).

Parthenia and Ingomar

G. H. Swinstead, Artist *T. G. Appleton, Engraver*

INGOMAR. *"Love, thou didst tell me,*
Love was a star to lead us on to heaven—
Come, then, oh come! its rays glitter before us,
And bright and clear they light us on our way.

Parthenia. *How his eyes sparkle, his cheeks glow! ye gods!*

Ingomar. *Let the gods rest in the bosom of the clouds;*
Let them take with them still whate'er the world
Possessed of good,—love, only love, thou said'st,
They have forgotten, loving let us be then,
And happy,"

Bellinghauson's "Ingomar."

PARTHENIA AND INGOMAR.

Insane Root (*The*), hemlock. It is said that those who eat hemlock can see objects otherwise invisible. Thus when Banquo had encountered the witches, who vanished as mysteriously as they appeared, he says to Macbeth, "Were such things [*really*] here . . . or have we eaten [*hemlock*] of the insane root, that takes the reason prisoner," so that our eyes see things that are not?—Macbeth, act i. sc. 3 (1606).

Interpreter (*Mr.*), in Bunyan's *Pilgrim's Progress*, means the Holy Ghost as it operates on the heart of a believer. He is lord of a house a little beyond the Wicket Gate.—Pt. i. (1678).

Inveraschal'loch, one of the Highlanders at the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Invin'cible Doctor (*The*), William of Occam; also called *Doctor Singulāris* (1270–1347).

Invisible Knight (*The*), Sir Garlon, brother of King Pellam (nigh of kin to Joseph of Arimathy).

"He is Sir Garlon," said the knight, "he with the black face, he is the marvellest knight living, for he goeth invisible."—Sir T. Malory, *History of Prince Arthur*, i. 39 (1470).

Invisibility is obtained by amulets, dress, herbs, rings, and stones.

Amulets: as the capon-stone called "Alectoria," which rendered those invisible who carried it about their person.—*Mirror of Sornes.*

Dress: as Alberich's cloak called "Tarnkappe" (2 *syl.*) which Siegfried got possession of (*The Nibelungen Lied*); the mantle of Hel Keplein (*q.v.*); and Jack the Giant-killer had a cloak of invisibility as well as a cap of knowledge. The helmet of Perseus of Hadês (*Greek Fable*) and Mambrino's helmet rendered the wearers invisible. The *moros musphonon* was a girdle of invisibility.—Mrs. Centlivre, *A Bold Stroke for a Wife.*

Herbs: as fern-seed, mentioned by Shakespeare and Beaumont and Fletcher.

Rings: as Gyges's ring, taken from the flanks of a brazen horse. When the stone was turned inwards, the wearer was invisible (Plato). The ring of Otnit, king of Lombardy, according to *The Heldenbuch*, possessed a similar virtue. Reynard's wonderful ring had three colors, one of which (the green) caused the wearer to be invisible (*Reynard the Fox*, 1498); this was the gem called heliotrope.

Stones: as heliotrope, mentioned by Boccaccio in his *Decameron* (day viii. 3). It is of a green hue. Solīnus attributes this power to the *herb* heliotrope: "Herba ejusdem nominis . . . eum, a quocumque gestabitur, suptrahit visibus obviorum."—*Geog.*, xl.

Invulnerability. Stones taken from the cassan plant, which grows in Pauten, will render the possessor invulnerable.—Odoricus, *In Hakluyt.*

A dip in the river Styx rendered Achillês invulnerable.

Medea rendered Jason proof against wounds and fire by anointing him with the Promethe'an unguent.—*Greek Fable.*

Siegfried was rendered invulnerable by bathing his body in dragon's blood.—*Nicbelungen Lied.*

Ion, the title and hero of a tragedy by T. N. Talfourd (1835). The oracle of Delphi had declared that the pestilence which raged in Argos was sent by way of punishment for the misrule of the race of Argos, and that the vengeance of the gods could be averted only by the extirpation

of the guilty race. Ion, the son of the king, offered himself a willing sacrifice, and as he was dying, Irus entered and announced that "the pestilence was abating."

Io'na's Saint, St. Columb, seen on the top of the church spires, on certain evenings every year, counting the surrounding islands, to see that none of them have been sunk by the power of witchcraft.

As Iona's saint, a giant form,
Throned on his towers conversing with the storm . . .
Counts every wave-worn isle and mountain hoar
From Kilda to the green Ierne's shore [*from the Hebrides to Ireland*].
Campbell, *The Pleasures of Hope*, ii. (1799).

I-pal-ne-mo'-ani (i.e. *He by whom we live*), a title of God, used by the ancient Mexicans.

"We know him," they reply,
"The great 'Forever-One,' the God of gods,
Ipalnemoani."—Southey, *Madoc*, i. 8 (1805).

Iphigeni'a, daughter of Agamemnon, king of Argos. Agamemnon vowed to offer up to Artĕmis the best possession that came into his hands during the ensuing twelve months. This happened to be an infant daughter, to whom he gave the name of Iphigenīa, but he forbore to fulfil his vow. When he went on his voyage to Troy, the fleet was wind-bound at Aulis, and Kalchas, the priest, said it was because Agamemnon had not carried out his vow; so Iphigenia, then in the pride of womanhood, was bound to the altar. Artemis, being satisfied, carried the maiden off to Tauris, where she became a priestess, and substituted a hind in her place.

For parallel instances, such as Abraham and Isaac, Jephthah and his daughter, Idomeneus and his son, etc., see IDOMENEUS.

When a new Iphigene, she went to Tauris.
Byron, *Don Juan*, x. 49 (1821).

Iphis, the woman who was changed to a man. The tale is this: Iphis was the daughter of Lygdus and Telethusa of Cretê. Lygdus gave orders that if the child about to be born was a girl, it was to be put to death. It happened to be a girl; but the mother, to save it, brought it up as a boy. In due time, the father betrothed Iphis to Ianthê, and the mother, in terror, prayed to Isis for help. Her prayer was heard, for Isis changed Iphis into a man on the day of espousals.—Ovid, *Metaph.*, ix. 12; xiv. 699.

*** Cæneus [*Se.nuce*] was born of the female sex, but Neptune changed her into a man. Ænēas found her in hadês changed back again.

Tirēsias, the Theban prophet, was converted into a girl for striking two serpents, and married. He afterwards recovered his sex.

Ippolito (*Don*), Italian priest, who should never have taken orders. He is handsome, sensitive and susceptible, and has for a pupil Florida Vervain, an American girl. He loves her and tells her so. She pities him, advises him to break the shackles of his priesthood and go to America. When she departs, he succumbs to despair and Roman fever. On his death-bed he disabuses Florida's American lover of the impression that the girl loved the priest.—W. D. Howells, *A Foregone Conclusion* (1874).

Iras, a female attendant on Cleopatra. When Cleopatra had arrayed herself with robe and crown, prior to applying the asps,

Iphigenia

Edmund Kanoldt, Artist *A. Closs, Engraver*

IPHIGENIA soliloquizes before the Temple of Diana in Tauris:

"Beneath your leafy gloom, ye waving boughs
Of this old, shady, consecrated grove,
As in the goddess' silent sanctuary,
With the same shuddering feeling forth I step,
As when I trod it first, nor ever here
Doth my unquiet spirit feel at home.
Long as a higher will, to which I bow,
Hath kept me here concealed, still, as at first,
I feel myself a stranger." . . .

Goethe's "Iphigenia in Tauris."

IPHIGENIA.

she said to her two female attendants, "Come take the last warmth of my lips. Farewell, kind Charmian! Iras, farewell!" And having kissed them, Iras fell down dead, either broken-hearted or else because she had already applied an asp to her arm, as Charmian did a little later.—Shakespeare, *Antony and Cleopatra* (1608).

Ireby (*Mr*), a country squire.—Sir W. Scott, *Two Drovers* (time, George III.).

Ireland (*S. W. H.*), a literary forger. His chief forgery is *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear, and a small fragment of Hamlet, from the original*, folio, £6 4*s.* (1795).

His most impudent forgery was the production of a new play, which he tried to palm off as Shakespeare's. It was called *Vortigern and Rowena*, and was actually represented at Drury Lane Theatre, in 1796.

> Weeps o'er false Shakesperian lore
> Which sprang from Maisterre Ireland's store,
> Whose impudence deserves the rod
> For having aped the Muse's god.
> *Chalcographomania.*

Ireland (*The Fair Maid of*), the ignis fatuus.

> He had read . . . of . . . the *ignis fatuus*, ... by some called "Will-with-the-whisp," or "Jack-with-the-lantern," and likewise . . . "The Fair Maid of Ireland."—R. Johnson, *The Seven Champions of Christendom*, i. 7. (1617).

Ireland's Three Saints. The three great saints of Ireland are St. Patrick, St. Columb, and St. Bridget.

Ireland's Three Tragedies: (1) *The Death of the Children of Touran;* (2) *The Death of the Children of Lir; and* (3) *The Death of the Children of Usnach.*—O'Flannagan, *Transactions of the Gaelic Society of Dublin*, i.

Irem (*The Garden of*), mentioned in the *Korân*, lxxxix. It was the most beautiful of all earthly paradises, laid out for Shedad', king of Ad; but no sooner was it finished than it was struck with the lightning-wand of the death-angel, and was never after visible to the eye of man.

> The paradise of Irem this . . .
> A garden more surpassing fair
> Than that before whose gate
> The lightning of the cherub's fiery sword
> Waves wide to bar access.
> Southey, *Thalaba the Destroyer*, i. 22 (1797).

Ire'na, Ireland personified. Her inheritance was withheld by Grantorto (*rebellion*), and Sir Artegal was sent by the queen of Faëry-land to succor her. Grantorto being slain Irena was restored, in 1588, to her inheritance.—Spenser, *Faëry Queen*, v. 1596).

Ire'ne (3 *syl.*), daughter of Horush Barbarossa, the Greek renegade and corsair-king of Algiers. She was rescued in the siege of Algiers by Selim, son of the Moorish king, who fell in love with her. When she heard of the conspiracy to kill Barbarossa, she warned her father; but it was too late; the insurgents succeeded, Barbarossa was slain by Othman, and Selim married Irenê.—J. Browne, *Barbarossa* (1742).

(Irene (3 *syl.*), wife of Alexius Comne'nus, emperor of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Irene Lapham. Second daughter of a self-made man; wonderfully beautiful, unsophisticated, and beginning to have

social ambitions, founded upon acquaintance with the Bromfield Coreys. She is quite sure and naively glad that Tom Corey admires, perhaps loves her, until undeceived by his declaration to her sister. Then she gives him up and goes away for a while. Hearing of her father's failure in business, she rushes back and takes her place in the family as an energetic spinster. William Dean Howells, *The Rise of Silas Lapham* (1884).

Ire'nus. Peaceableness personified. (Greek, *eirênê*, "peace"). Phineas Fletcher, *The Purple Island*, x. (1633).

Iris, a messenger, a go-between. Iris was the messenger of Juno.

> Wheresoe'er thou art in this world's globe,
> I'll have an Iris that shall find thee out.
> Shakespeare, 2 *Henry VI*, act v. sc. 2 (1591).

Iris and the Dying. One of the duties of Iris was to cut off a lock of hair (claimed by Proserpine) from those devoted to death, and till this was done, Death refused to accept the victim. Thus, when Dido mounted the funeral pile, she lingered in suffering till Iris was sent by Juno to cut off a lock of her hair as an offering to the black queen, but immediately this was done her spirit left the body. Than'atos did the same office to Alcestis when she gave her life for that of her husband. In all sacrifices, a forelock was first cut from the head of the victim an an offering to Proserpine.—See Euripides, *Alcestis;* Virgil, *Æneid*, iv.

Iris. Daughter of an old Latin tutor. Of her mother it is said—"Seated with her companion at the chess-board of matrimony, she had but just pushed forward her one little white pawn upon an empty square, when the Black Knight, who cares nothing for castles, or kings or queens, swooped down upon her and swept her from the larger board of life." The child's father lingered but a little while longer, and the little Iris lived with a village spinster and went to a village school. All the same, the artistic principle grew and prevailed with her, and she became painter and poet.—Oliver Wendell Holmes, *The Professor at the Breakfast-Table* (1853).

Irish Whiskey Drinker (*The*), John Shechan, a barrister, who with "Everard Clive of Tipperary Hall," wrote a series of pasquinades in verse, which were published in *Bentley's Miscellany*, in 1846, and attracted considerable attention.

Irish Widow (*The*), a farce by Garrick (1757). Martha Brady, a blooming young widow of 23, is in love with William Whittle, the nephew of old Thomas Whittle, a man 63 years of age. It so happens that William cannot touch his property without his uncle's consent, so the lovers scheme together to obtain it. The widow pretends to be in love with the old man, who proposes to her and is accepted; but she now comes out in a new character, as a loud, vulgar, rollicking, extravagant low Irishwoman. Old Whittle is thoroughly frightened, and not only gets his nephew to take the lady off his hands, but gives him £5000 for doing so.

Irol'do, the friend of Prasildo, of Babylon. Prasildo falls in love with Tisbi'na, his friend's wife, and, to escape infamy, Iroldo and Tisbina take "poison." Prasildo, hearing from the apothecary that the supposed poison is innocuous, goes and tells them so, whereupon Iroldo is so struck with his friend's generosity that he quits Babylon, leaving Tisbina to Prasildo. Subsequently Iroldo's life is in peril, and

Irene and Klea

E. Teschendorff, Artist *M. Michael, Engraver*

IRENE, one of the two sisters who are water-bearers in the temple, has eaten her own and her sister Klea's slender breakfast. She tells Klea of it.

"As the young criminal looked at her sister, and saw her sitting there, tired and worn out, but submitting to all the injury that had been done her without a word of complaint, her heart, easily touched, was filled with compunction and regret. She burst into tears, and threw herself on the ground before her, clasping her knees and crying in a voice broken with sobs,

"'Oh, Klea! poor, dear Klea! what have I done, but indeed I did not mean any harm!'—

"'Never mind, never mind,' said the elder, and she stroked her sister's brown hair with a loving hand.

"But as she did, she came upon the flowers fastened among the shining tresses. Her lips quivered and her weary expression changed as she touched the flowers."

Eber's "The Sisters."

IRENE AND KLEA.

Prasildo saves his friend at the hazard of his own life.—Bojardo, *Orlando Innamorato* (1495).

Irolit'a, a princess, in love with Prince Parcĭnus, her cousin. The fairy Dan'amo wanted Parcinus to marry her daughter Az'ira, and therefore tried to marry Irolita to Brutus; but her plans were thwarted, for Parcinus married Irolita, and Brutus married Azira.—D'Aunoy, *Perfect Love.*

Iron Arm. Captain François de Lanoue, a Huguenot, was called *Bras de Fer.* He died at the siege of Lamballe (1531–1591).

Iron Chest (*The*), a drama by G. Colman, based on W. Godwin's novel of *Caleb Williams.* Sir Edward Mortimer kept in an iron chest certain documents relating to a murder for which he had been tried and honorably acquitted. His secretary, Wilford, out of curiosity, was prying into this box, when Sir Edward entered and threatened to shoot him; but on reflection, spared the young man's life, and told him all about the murder, and swore him to secrecy. Wilford, unable to endure the watchful and suspicious eye of his master, ran away; but Sir Edward dogged him like a bloodhound, and at length accused him of robbery. The charge could not be substantiated, so Wilford was acquitted. Sir Edward confessed himself a murderer, and died (1796).

Iron Duke (*The*), the duke of Wellington (1769–1852).

Iron Emperor (*The*), Nicholas of Russia (1796, 1826–1855).

Iron Hand, Goetz von Berlichingen, who replaced his right hand, which he lost at the siege of Landshut, by an iron one (sixteenth century).

*** Goethe has made this the subject of an historical drama.

Iron Mask (*The Man in the*). This mysterious man went by the name of Lestang, but who he was is as much in *nubibus* as the author of the *Letters of Junius.* The most general opinion is that he was Count Er'colo Antonio Matthioli, a senator of Mantua and private agent of Ferdinand Charles, duke of Mantua; and that his long imprisonment of twenty-four years was for having deceived Louis XIV. in a secret treaty for the purchase of the fortress of Casale. M. Loiseleur utterly denies this solution of the mystery.—See *Temple Bar,* 182–4, May, 1872.

*** The tragedies of Zschokke in German (1795), and Fournier, in French, are based on the supposition that the man in the mask was Marechal Richelieu, a twin-brother of the *Grand Monarque,* and this is the solution given by the Abbé Soulavie.

Irons. "A man over whom vulgar prosperity had, in forming him, left everywhere her finger-marks to be seen. . . He had a general air of insisting upon his immense superiority to all the world." His self-complacency does not prevent his meddling offensively in other people's affairs, and his success gives him the opportunity to ruin the man he hates as his intellectual and moral superior.—Arlo Bates, *The Philistines* (1888).

Ironside (*Sir*), called "The Red Knight of the Red Lands." Sir Gareth, after fighting with him from dawn to dewy eve, subdued him. Tennyson calls him Death, and says that Gareth won the victory with a single stroke. Sir Ironside was the knight who kept the Lady. Lionês (called

by Tennyson "Lyonors") captive in Castle Perilous.—Sir T. Malory, *History of Prince Arthur*, i. 134–137 (1470).

Ironside. Edmund II., king of the Anglo-Saxons, was so called from his iron armor (989, 1016–1017).

Sir Richard Steele signed himself "Nester Ironside" in the *Guardian* (1671-1729).

Ironsides. So were the soldiers of Cromwell called, especially after the battle of Marston Moor, where they displayed their iron resolution (1644).

Ironsides (*Captain*), uncle of Belfield (*Brothers*), and an old friend of Sir Benjamin Dove. He is captain of a privateer, and a fine specimen of an English naval officer.

He's true English oak to the heart of him, and a fine old seaman-like figure he is.—Cumberland, *The Brothers*, i. 1 (1769).

Iron Tooth, Frederick II., elector of Bradenburg (*Dent de Fer*), (1657, 1688–1713).

Irrefragable Doctor (*The*), Alexander Hales, founder of the Scholastic theology (*–1245).

Irus, the beggar of Ithâca, who ran errands for Penelopê's suitors. When Ulyssês returned home dressed as a beggar, Irus withstood him, and Ulyssês broke his jaw with a blow. So poor was Irus that he gave birth to the proverbs, "As poor as Irus," and "Poorer than Irus" (in French, *Plus pauvre qu' Irus*).

Irving (*Washington*). N. P. Willis said of Irving's reputation in England fifty years ago: "The first questions on the lips of every one to whom I am introduced as an American are of him and Cooper." Horace Smith, the author of "Rejected Addresses" pronounced him "a delightful fellow."—N. P. Willis, *Pencilings by the Way* (1835).

Irwin (*Mr*), the husband of Lady Eleanor, daughter of Lord Norland. His lordship discarded her for marrying against his will, and Irwin was reduced to the verge of starvation. In his desperation Irwin robbed his father-in-law on the high road, but relented and returned the money. At length the iron heart of Lord Norland was softened, and he relieved the necessities of his son-in-law.

Lady Eleanor Irwin, wife of Mr. Irwin. She retains her love for Lord Norland, even through all his relentlessness, and when she hears that he has adopted a son, exclaims, "May the young man deserve his love better than I have done! May he be a comfort to his declining years, and never disobey him!"—Inchbald, *Every One has His Fault* (1794).

Irwin (*Hannah*), former *confidante* of Clara Mowbray.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Isaac [Mendoza], a rich Portuguese Jew, short in stature, with a snub nose, swarthy skin, and huge beard; very conceited, priding himself upon his cunning, loving to dupe others but woefully duped himself. He chuckles to himself, "I'm cunning, I fancy; a very cunning dog, ain't I? a sly little villain, eh? a bit roguish; he must be very wide awake who can take Isaac in." This conceited piece of goods is always duped by every one he encounters. He meets Louisa, whom he intends to make his wife, but she makes him believe she is Clara Guz-

Isabella and the Pot of Basil

Holman Hunt, Artist *Aug. Blanchard, Engraver*

ISABELLA finds the head of her murdered lover and takes it home with her.

*"Then in a silken scarf, * * * * * * * * *
She wrapped it up; and for its tomb did choose
A garden-pot, wherin she laid it by,
And covered it with mould, and o'er it set
Sweet Basil, which her tears kept ever wet.
She had no knowledge, when the day was done,
And the new morn she saw not; but in peace
Hung over her sweet Basil evermore,
And moistened it with tears unto the core.
And so she ever fed it with thin tears
Whence thick and green and beautiful it grew."*

Keats's "Isabella or the Pot of Basil."

ISABELLA AND THE POT OF BASIL.

man. He meets his rival, Antonio, whom he sends to the supposed Clara, and he marries her. He mistakes Louisa's duenna for Louisa, and elopes with her. So all his wit is outwitted.—Sheridan, *The Duenna* (1775).

Isaac of York, the father of Rebecca. When imprisoned in the dungeon of Front de Bœuf's castle, Front de Bœuf comes to extort money from him, and orders two slaves to chain him to the bars of slow fire, but the party is disturbed by the sound of a bugle. Ultimately, both the Jew and his daughter leave England and go to live abroad.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Isaacs (*Mr.*). A mysterious man, whose majestic beauty, accomplishments, prowess and loves form the staple of the novel bearing his name.—F. Marion Crawford, *Mr. Isaacs* (1882).

Isabel. A child-love, whose image is recalled by the old man in his wayside musing—

> "Poor, unknown,
> By the wayside, on a mossy stone."
> Ralph Hoyt, *Old* (1859).

Isabel. A refined girl, with lofty ideals and aspirations, who marries a widower with one child. She believes him a true man who will uplift her, and finds him a refined voluptuary, coldly calculating upon the advantages to be gained from her fortune. Still faithful to herself, Isabel repels the love of a man who thoroughly appreciates her, and flies from him and temptation.—Henry James, Jr., *Portrait of a Lady* (1881).

Isabel, called the "She-wolf of France," the adulterous queen of Edward II., was daughter of Philippe IV. (*le bel*), of France. According to one tradition, Isabel murdered her royal husband by thrusting a hot iron into his bowels, and tearing them from his body.

Isabell, sister of Lady Hartwell, in the comedy of *Wit without Money*, by Beaumont and Fletcher (1639).

Isabella or **Isabelle,** a pale brown or buff color, similar to that of a hare. It is so called from the princess Isabella of Austria, daughter of Philip II. The tale is, that while besieging Ostend, the princess took an oath that she would not change her body-linen before the town was taken. The siege, however, lasted three years, and her linen was so stained that it gave name to the color referred to (1601–1604).

The same story is related of Isabella of Castile at the siege of Grena'da (1483).

> The horse that Brightsun was mounted on was as black as jet, that of Felix was grey, Cherry's was as white as milk, and that of the Prineess Fairstar an Isabella.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Isabella, daughter of the king of Galicia, in love with Zerbi'no, but Zerbino could not marry her because she was a pagan. Her lament at the death of Zerbino is one of the best parts of the whole poem (bk. xii.). Isabella retires to a chapel to bury her lover, and is there slain by Rodomont.—Ariosto, *Orlanda Furioso* (1516).

Isabella, sister of Claudio, insulted by the base passion of An'gelo, deputy of Vienna, in the absence of Duke Vincentio. Isabella is delivered by the duke himself, and the deputy is made to marry Mariana, to whom he was already betrothed.—Shakespeare, *Measure for Measure* (1603).

Isabella, wife of Hieronimo, in *The Spanish Tragedy*, by Thomas Kyd (1588).

Isabella, mother of Ludov'ico Sforza, duke of Milan.—Massinger, *The Duke of Milan* (1622).

Isabella, a nun who marries Biron, eldest son of Count Baldwin, who disinherits him for this marriage. Biron enters the army, and is sent to the siege of Candy, where he falls; and (it is supposed) dies. For seven years Isabella mourns her loss, and is then reduced to the utmost want. In her distress she begs assistance of her father-in-law, but he drives her from the house as a dog. Villeroy (2 *syl.*) offers her marriage, and she accepts him; but the day after her espousals Biron returns. Carlos, hearing of his brother's return, employs ruffians to murder him, and then charges Villeroy with the crime; but one of the ruffians impeaches, and Carlos is apprehended. Isabella goes mad, and murders herself in her distraction.—Thomas Southern, *The Fatal Marriage* (1692).

Isabella, the coadjutor of Zanga in his scheme of revenge against Don Alonzo.—Young, *The Revenge* (1721).

Isabella, princess of Sicily, in love with Roberto il Diavolo, but promised in marriage to the prince of Grana'da, who challenges Roberto to mortal combat, from which he is allured by Bertram, his fiend-father. Alice tells him that Isabella is waiting for him at the altar, when a struggle ensues between Bertram and Alice, one trying to drag him into hell, and the other trying to reclaim him to the ways of virtue. Alice at length prevails, but we are not told whether or not Roberto marries the princess.—Meyerbeer, *Roberto il Diavolo* (1831).

Isabella (*Donna*), daughter of Don Pedro, a Portuguese nobleman, who designs to marry her to Don Guzman, a gentleman of large fortune. To avoid this hateful marriage, she jumps from a window, with a view of escaping from the house, and is caught by a Colonel Briton, an English officer, who conducts her to the house of her friend, Donna Violantê. Here the colonel calls upon her, and Don Felix, supposing Violantê to be the object of his visits, becomes furiously jealous. After a considerable embroglio, the mystery is cleared up, and a double wedding takes place.—Mrs. Centlivre, *The Wonder* (1714).

Isabella (*The countess*), wife of Roberto. After a long series of crimes of infidelity to her husband, and of murder, she is brought to execution.—John Marston, *The Wonder of Women*, or *Sophonisba* (1605).

Isabella (*The lady*), a beautiful young girl, who accompanied her father on a chase. Her step-mother requested her to return and tell the cook to prepare the milk-white doe for dinner. Lady Isabella did as she was told, and the cook replied, "Thou art the doe that I must dress." The scullion-boy exclaimed, "Oh, save the lady's life, and make thy pies of me!" But the cook heeded him not. When the lord returned and asked for his daughter, the scullion-boy made answer, "If my lord would see his daughter, let him cut the pasty before him." The father, horrified at the whole affair, adjudged the step-mother to be burnt alive, and the cook to stand in boiling lead, but the scullion-boy he made his heir.—Percy, *Reliques* iii. 2.

Isabelle, sister of Léonor, an orphan; brought up by Sganarelle according to his own notions of training a girl to make him a good wife. She was to dress in

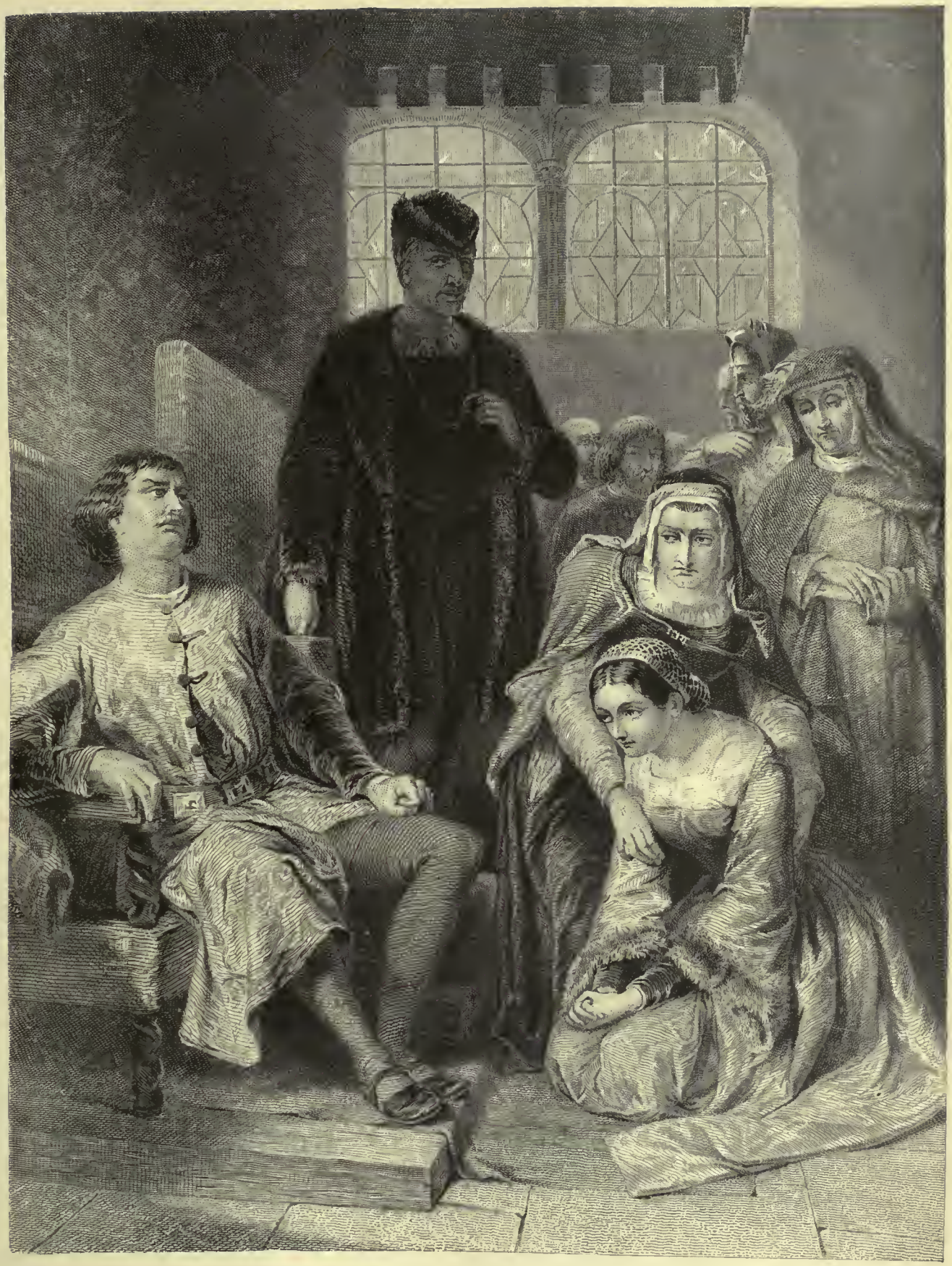
Interview between Isabelle of Croye and Charles of Burgundy

A. Elmore, Artist *J. Stanciffe, Engraver*

THE Countess Isabelle of Croye is the heroine of the story of "Quentin Durward." The artist represents the scene where, accompanied by the Countess of Crevecœur and thē abbess of the Ursuline Convent in which she had taken refuge, she appears before Charles, Duke of Burgundy, who, sternly questions her as to the cause of her leaving his dominions, and attempting to place herself under the protection of France Her replies are so unsatisfactory that Charles, at whose feet she has flung herself, and who desires to force the young and wealthy Flemish princess into an alliance distasteful to her, breaks out with the angry exclamation :— "Saint George of Burgundy! is our will to be thwarted and our commands disputed at every turn? Up, I say, minion! and withdraw for the present! when we have time to think of thee, we will so order matters that—Testo-Saint-Gris! you shall either obey us or do worse."

Notwithstanding this stern answer, the Countess Isabelle remained at his feet till the Countess of Crevecœur, who better knew Charles's humor, interfered to raise her young friend, and to conduct her from the hall.

(By courtesy of Mitchell's, N. Y.) *Scott's "Quentin Durward."*



INTERVIEW BETWEEN ISABELLE OF CROYE AND CHARLES OF BURGUNDY.

serge, and keep to the house, to occupy herself in domestic affairs, to sew, knit, and look after the linen, to hear no flattery, attend no places of public amusement, never to be left to her own devices, but to run in harness like a mill-horse. The result was that she duped Sganarelle and married Valère. (See LÉONOR.—Molière, *L'école des Maris* (1661).

Isabinda, daughter of Sir Jealous Traffick, a merchant. Her father is resolved she shall marry Don Diego Barbinetto, but she is in love with Charles Gripe; and Charles, in the dress of a Spaniard, passing himself off as the Spanish don, and marries her.—Mrs. Centlivre, *The Busy Body* (1709).

Isadore, wife, fondly lamented in Albert Pike's lines beginning:

> "Thou art lost to me forever! I have lost thee, Isadore!
> Albert Pike, *Poems* (183–).

Isenbras (*Sir*), a hero of mediæval romance. Sir Isenbras was at first proud and presumptous, but adversity made him humble and pentitent. In this stage he carried two children of a poor wood-cutter across a ford on his horse.

I'sengrin (*Sir*) or SIR ISENGRIM, the wolf, afterwards created the earl of Pitwood, in the beast-epic of *Reynard the Fox.* Sir Isengrin typifies the *barons*, and Reynard the *Church.* The gist of the tale is to show how Reynard over-reaches his uncle Wolf (1498).

Ishah, the name of Eve before the Fall; so called because she was taken out of *ish, i. e.* "man" (*Gen.* ii. 23); but after the expulsion from paradise, Adam called his wife Eve or Havah, *i. e.* "the mother of all living" (*Gen.* iii. 20).

Ishban, meant for Sir Robert Clayton. There is no such name in the Bible as Ishban; but Tate speaks of "extorting Ishban," pursued by "bankrupt heirs." He says he had occupied himself long in cheating, but then undertook to "reform the state."

> Ishban of conscience suited to his trade,
> As good a saint as usurer e'er made . . .
> Could David . . . scandalize our peerage with his name . . .
> He'd e'en turn loyal to be made a peer.
> Tate, *Absalom and Achitophel,* ii. (1682).

Ish'bosheth, in Dryden's satire of *Absalom and Achitophel,* is meant for Richard Cromwell, whose father, Oliver, is called "Saul." As Ishbosheth was the only surviving son of Saul, so Richard was the only surviving son of Cromwell. As Ishbosheth was accepted king on the death of his father by all except the tribe of Judah, so Richard was acknowledged "protecter" by all except the royalists. As Ishbosheth reigned only a few months, so Richard, after a few months, retired into private life.

> They who, when Saul was dead, without a blow
> Made foolish Ishbosheth the crown forego.
> Dryden, *Absalom and Achitophel,* i. (1681).

I'sidore (3 *syl.*), a Greek slave, the concubine of Don Pèdre, a Sicilian nobleman. This slave is beloved by Adraste (2 *syl.*) a French gentleman, who plots to allure her away. He first gets introduced as a portrait-painter, and reveals his love. Isidore listens with pleasure, and promises to elope with him. He then sends his slave Zaïde to complain to Don Pèdre of ill-treatment, and to crave protection. Don Pèdre promises to stand her friend, and at this moment Adraste appears and demands that she be given up to the punishment she deserves. Pèdre intercedes;

Adraste seems to relent; and the Sicilian calls to the young slave to appear. Instead of Zaïde, Isidore comes forth in Zaïde's veil. "There" says Pèdre, "I have arranged everything. Take her and use her well." "I will do so," says the Frenchman, and leads off the Greek slave. —Molière, *Le Sicilien ou L'Amour Peindre* (1667).

Isis, the moon. The sun is Osi'ris.—*Egyptian Mythology.*

They [*the priests*] wore rich mitres shapèd like the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.
Spenser, *Faëry Queen,* v. 7 (1596).

Iskander Beg=*Alexander the Great,* George Castriot (1414–1467). See SKANDERBEG).

Iskander with the Two Horns, Alexander the Great.

This Friday is the 18th day of the moon of Safar, in the year 653 [i. e. *of the heg'ira, or* A. D. 1255] since the retreat of the great prophet from Mecca to Medi'na; and in the year 7320 of the epoch of the great Iskander with the two horns. —*Arabian Nights* ("The Tailor's Story").

Island of the Seven Cities, a kind of Dixie's land, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Islands of the Blest, called by the Greeks "Happy Islands," and by the Latins "Fortunate Islands;" imaginary islands somewhere in the West, where the favorites of the gods are conveyed at death, and dwell in everlasting joy.

Their place of birth alone is mute
To sounds that echo further West
Than your sire's Islands of the Blest.
Byron.

Isle of Lanterns, an imaginary country, inhabited by pretenders to knowledge, called "Lanternois."—Rabelais, *Pantag'ruel,* v. 32, 33 (1545).

*** Lucien has a similar conceit, called *The City of Lanterns;* and Dean Swift, in his *Gulliver's Travels,* makes his hero visit Laputa, which is an empire of quacks, false projectors, and pretenders to science.

Islington (*The marquis of*), one of the companions of Billy Barlow, the noted archer. Henry VIII. jocosely created Barlow "duke of Shoreditch, and his two companions "earl of Pancras" and "marquis of Islington."

Ismael "the infidel," one of the Immortal Guard.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Ismene. Daughter of Œdipus and Jocasta, and sister to Antigone. She insists upon sharing her sister's punishment for having buried their brother Cleon in defiance of their father's prohibition.—Sophocles' *Antigone.*

Isme'ne and Isme'nias, a love story in Greek by Eustathius, in the twelfth century. It is puerile in its delineation of character, and full of plagiarisms; but many of its details have been copied by D'Urfé, Montemayor, and others. Ismenê is the "dear and near and true" lady of Ismenias.

*** Through the translation by Godfrey of Viterbo, the tale of *Ismenê and Ismenias* forms the basis of Gower's *Confessio Amantis,* and Shakespeare's *Pericles, Prince of Tyre.*

Isme'no, a magician, once a Christian, but afterwards a regenade to Islam. He

was killed by a stone hurled from an engine.—Tasso, *Jerusalem Delivered*, xviii. (1575).

Isoc'rates (*The French*), Esprit Fléchier, bishop of Nismes (1632–1710).

Isoline (3 *syl.*), the high-minded and heroic daughter of the French governor of Messi'na, and bride of Fernando (son of John of Procĭda). Isoline was true to her husband, and true to her father, who had opposite interests in Sicily. Both fell victims to the butchery called the "Sicilian Vespers" (March 30, 1282), and Isoline died of a broken heart.—S. Knowles, *John of Procida* (1840).

Isolt (*Isolde, Iseult*). There are two ladies connected with Arthurian romance of this name: one, Isolt "the Fair," daughter of Anguish, king of Ireland; and the other Isolt "of the White Hands," daughter of Howell, king of Brittany. Isolt *the Fair* was the wife of Sir Mark, king of Cornwall, but Isolt *of the White Hands* was the wife of Sir Tristram. Sir Tristram loved Isolt *the Fair;* and Isolt hated Sir Mark, her husband, with the same measure that she loved Sir Tristram, her nephew-in-law. Tennyson's tale of the death of Sir Tristram is so at variance with the romance, that it must be given separately. He says that Sir Tristram was one day dallying with Isolt *the Fair*, and put a ruby carcanet round her neck. Then, as he kissed her throat:

> Out of the dark, just as the lips had touched.
> Behind him rose a shadow and a shriek—
> "Mark's way," said Mark, and clove him thro' the brain.
> Tennyson, *The Last Tournament.* (See Isond.)

Isond, called *La Beale Isond*, i.e. *La Belle Isond*, daughter of Anguish, king of Ireland. When Sir Tristram vanquished Sir Marhaus, he went to Ireland to be cured of his wounds. La Beale Isond was his leech, and fell in love with him; but she married Sir Mark, the dastard king of Cornwall. This marriage was very unhappy, for Isond hated Mark as much as she loved Sir Tristram, with whom she eloped and lived in Joyous Guard Castle, but was in time restored to her husband, and Tristram married Isond the *Fair-handed.* In the process of time, Tristram, being severely wounded, sent for La Beale Isond, who alone could cure him, and if the lady consented to come the vessel was to hoist a white flag. The ship hove in sight, and Tristram's wife, out of jealousy, told him it carried a *black* flag at the mast-head. On hearing this Sir Tristram fell back on his bed and died. When La Beale Isond landed, and heard that Sir Tristram was dead, she flung herself on the body, and died also. The two were buried in one grave, on which a rose and vine were planted, which grew up and so intermingled their branches that no man could separate them. —Sir T. Malory, *History of Prince Arthur*, ii. (1470).

*** Sir Palamedes, the Saracen (*i.e.* unbaptized) also loved La Beale Isond, but met with no encouragement. Sir Kay Hedius died for love of her.—*History of Prince Arthur*, ii. 172.

Isond le Blanch Mains, daughter of Howell, king of Britain (*i. e.* Brittany). Sir Tristram fell in love with her for her name's sake; but though he married her, his love for La Beale Isond, wife of his Uncle Mark, grew stronger and stronger. When Sir Tristram was dying and sent for his uncle's wife, it was Isond *le Blanch Mains* who told him the ship was in sight, but carried a *black* flag at the mast head, on hearing which Sir Tristram bowed his head and died.—Sir T. Malory, *History of Prince Arthur*, ii. 35, etc. (1470).

Is'rael, in Dryden's *Absalom and Achitophel*, means England. As David was king of Israel, so Charles II. was king of England. Of his son, the duke of Monmouth, the poet says:

Early in foreign fields he won renown
With kings and states allied to Israel's crown.
Dryden, *Absalom and Achitophel*, i. (1681).

Is'rafil, the angel who will sound the "Resurrection blast." Then Gabriel and Michael will call together the "dry bones" to judgment. When Israfil puts the trumpet to his mouth the souls of the dead will be cast into the trumpet, and when he blows out will they fly like bees, and fill the whole space between earth and heaven. Then will they enter their respective bodies, Mahomet leading the way. —Sale, *Korân* (Preliminary discourse, iv.).

*** Israfil, the angel of melody in paradise. It is said that his ravishing songs, accompanied by the daughters of paradise and the clanging of bells, will give delight to the faithful.

Israfel. Edgar Allan Poe thus spells the name of the angel "whose heart strings are a lute."

"If I could dwell
Where Israfel
Hath dwelt, and he where I,
He might not sing so wildly well
A mortal melody,
While a bolder note than this might swell
From my lyre within the sky."
Edgar Allan Poe, *Poems* (1845).

Ispahan.

"We parted in the streets of Ispahan,
I stopped my camel at the city gate.
Why did I stop? I left my heart behind.
* * * * * * * * *
I meet the caravans when they return.
'What news?' I ask. The drivers shake their heads.
We parted in the streets of Ispahan."
Richard Henry Stoddard, *The Book of the East* (1871)

Is'sachar, in Dryden's *Absalom and Achitophel*, is meant for Thomas Thynne, of Longleate Hall, a friend to the duke of Monmouth. There seems to be a very slight analogy between Thomas Thynne and Issachar, son of Jacob. If the *tribe* (compared to an ass overburdened) is alluded to, the poet could hardly have called the rich commoner "*wise* Issachar."

Mr. Thynne and Count Koningsmark both wished to marry the widow of Henry Cavendish, earl of Ogle. Her friends contracted her to the rich commoner, but before the marriage was celebrated, he was murdered. Three months afterwards the widow married the duke of Somerset.

Hospitable traits did most commend
Wise Issachar, his wealthy western friend.
Dryden, *Absalom and Achitophel*, i. (1681).

Isumbras (*Sir*) or Ysumbras. (See ISENBRAS).

Itadach (*Colman*), surnamed "The Thirsty." In consequence of his rigid observance of the rule of St. Patrick, he refused to drink one single drop of water; but his thirst in the harvest time was so great that it caused his death.

Item, a money-broker. He was a thorough villain, who could "bully, cajole, curse, fawn, flatter, and filch." Mr. Item always advised his clients not to sign away their money, but at the same time stated to them the imperative necessity of so doing. "I would advise you strongly not to put your hand to that paper, though Heaven knows how else you can satisfy these duns and escape imprisonment."—Holcroft, *The Deserted Daughter* (altered into *The Steward*).

Itha'can Suitors. During the absence

of Ulyssês, king of Itaca, in the Trojan war, his wife Penelopê was pestered by numerous suitors, who assumed that Ulyssês, from his long absence, must be dead. Penelope put them off by saying she would finish a certain robe which she was making for Laërtês, her father-in-law, before she gave her final answer to any of them; but at night she undid all the work she had woven during the day. At length Ulyssês returned and relieved her of her perplexity.

> All the ladies, each at each,
> Like the Ithacensian suitors in old time,
> Stared with great eyes and laughed with alien lips.
>
> Tennyson, *The Princess*, iv.

Ith'oclês (3 *syl.*), in love with Calantha, princess of Sparta. Ithoclês induces his sister Penthēa to break the matter to the princess, and in time she not only becomes reconciled to his love, but also requites it, and her father consents to the marriage. During a court festival, Calantha is informed by a messenger that her father has suddenly died, by a second that Penthea has starved herself to death, and by a third that Ithoclês has been murdered. The murderer was Or'gilus, who killed him out of revenge.—John Ford, *The Broken Heart* (1633).

Ithu'riel (4 *syl.*), a cherub sent by Gabriel to find out Satan. He finds him squatting like a toad beside Eve as she lay asleep, and brings him before Gabriel. (The word means "God's discovery.")—Milton, *Paradise Lost*, iv. 788 (1665).

Ithuriel's Spear, the spear of the angel Ithuriel, whose slightest touch exposed deceit. Hence, when Satan squatted like a toad "close to the ear of Eve," Ithuriel only touched the creature with his spear, and it resumed the form of Satan.

> . . . for no falsehood can endure
> Touch of celestial temper, but returns
> Of force to its own likeness.
>
> Milton, *Paradise Lost* iv. (1665).

Ithuriel, the guardian angel of Judas Iscariot. After Satan entered into the heart of the traitor, Ithuriel was given to Simon Peter as his second angel.—Klopstock, *The Messiah*, iii. and iv. (1748, 1771).

Ivan the Terrible, Ivan IV. of Russia, a man of great energy, but infamous for his cruelties. It was he who first adopted the title of czar (1529, 1533–1584).

I'vanhoe (3 *syl.*), a novel by Sir W. Scott (1820). The most brilliant and splendid romance in any language. Rebecca, the Jewess, was Scott's favorite character. The scene is laid in England, in the reign of Richard I., and we are introduced to Robin Hood in Sherwood Forest, banquets in Saxon hall, tournaments, and all the pomp of ancient chivalry. Rowena, the heroine, is quite thrown into the shade by the gentle, meek, yet high-spirited Rebecca.

Ivanhoe (*Sir Wilfred, knight of*), the favorite of Richard I., and the disinherited son of Cedric of Rotherwood. Disguised as a palmer, he goes to Rotherwood, and meets there Rowena, his father's ward, whom he has long loved; but we hear little more of him except as the friend of Rebecca and her father, Isaac of York, to both of whom he shows repeated acts of kindness, and completely wins the affections of the beautiful Jewess. In the grand tournament, Ivanhoe [*I'.van.ho*] appears as the "Desdichado" *or* the "Disinherited Knight," and overthrows all comers. King Richard pleads for him to Cedric, reconciles the father to his son, and the

young knight marries Rowena.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Ivan'ovitch (*Son of Ivan* or *John*), the popular name of a Russian. Similar in construction to our "John-son," the Danish "Jan-sen," and the Scotch "Mac-Ina."

*** The popular name of the English as a people is John Bull; of the Germans, Cousin Michael; of the French, Jean Crapaud; of the Chinese, John Chinaman; of the Americans, Brother Jonathan; of the Welsh, Taffy; of the Scotch, Sandy; of the Swiss, Colin Tampon; of the Russians, Ivanovitch, etc.

Iverach (*Allan*), or steward of Inveraschalloch, with Gallraith, at the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Ivory Shoulder. Demēter ate the shoulder of Pelops, served up by Tan'talos; so when the gods restored the body to life, Demeter supplied the lacking shoulder by one made of ivory.

Pythag'oras had a golden thigh, which he showed to Ab'aris, the Hyperborĕan priest.

> Not Pelops' shoulder, whiter than her hands,
> Nor snowy swans that jet on Isca's sands.
> Wm. Browne, *Britannia's Pastorals*, ii. 3 (1613).

I'wein, a knight of the Round Table. He slays the possessor of an enchanted fountain, and marries the widow, whose name is Laudine. Gawein, or Gawain urges him to new exploits, so he quits his wife for a year, in quest of adventures, and as he does not return at the stated time, Laudine loses all love for him. On his return, he goes mad, and wanders in the woods, where he is cured by three sorcerers. He now helps a lion fighting against a dragon, and the lion becomes his faithful companion. He goes to the enchanted fountain, and there finds Lunet' prisoner. While struggling with the enchanted fountain, Lunet aids him with her ring, and he in turn saves her life. By the help of his lion, Iwein kills several giants, delivers three hundred virgins, and on his return to King Arthur's court, marries Lunet.—Hartmann von der Aue (thirteenth century).

Ixi'on, king of the Lap'ithæ, attempted to win the love of Hērê (*Juno*); but Zeus substituted a cloud for the goddess, and a centaur was born.

*** Browning rhymes the name cleverly:

> "—— 'joys prove cloudlets:
> Men are the merest Ixions'—
> Here the King whistled aloud, 'Let's
> '——Heigho . . . go look at our lions!'"
> R. Browning, *Dramatic Lyrics*, "The Glove."

J (In *Punch*), the signature of Douglas Jerrold, who first contributed to No. 9 of the serial (1803–1858).

Jaafer, who carried the sacred banner of the prophet at the battle of Muta. When one hand was lopped off, he clutched the banner with the other; this hand being also lost, he held it with his two stumps. When, at length, his head was cleft from his body, he contrived so to fall as to detain the banner till it was seized by Abdallah, and handed to Khaled.

Cynægeros, in the battle of Marăthon, seized one of the Persian ships with his right hand. When this was lopped off, he

laid hold of it with his left; and when this was also cut off, he seized it with his teeth, and held on till he lost his head.

Admiral Benbow, in an engagement with the French, near St. Martha, in 1701, was carried on deck on a wooden frame after both his legs and thighs were shivered into splinters by chain-shot.

Almeyda, the Portuguese governor of India, had himself propped against the mainmast after both his legs were shot off.

Jabos (*Jock*), postillion at the Golden Arms inn, Kippletringan, of which Mrs. M'Candlish was landlady.—Sir W. Scott, *Guy Mannering* (time, George II.).

Ja'chin, the parish clerk, who purloined the sacramental money, and died disgraced.—Crabbe, *Borough* (1810).

Jacinta, a first-rate cook, "who deserved to be housekeeper to the patriach of the Indies," but was only cook to the licentiate Sedillo of Valladolid.—Ch. ii. I.

The cook, who was no less dexterous than Dame Jacinta, was assisted by the coachman, in dressing the victuals.—Lesage, *Gil Blas,* iii. 10 (1715).

Jacin'tha, the supposed wife of Octavio, and formerly contracted to Don Henrique (2 *syl.*) an uxorious Spanish nobleman.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Jacintha, the wealthy ward of Mr. Strickland; in love with Bellamy. Jacintha is staid but resolute, and though "she elopes down a ladder of rope" in boy's costume, has plenty of good sense and female modesty.—Dr. Hoadly, *The Suspicious Husband* (1747).

Jack (*Colonel*), the hero of Defoe's novel entitled *The History of the Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel Jacque, vulgarly called Colonel Jack.* The colonel (born a gentleman and bred a pickpocket) goes to Virginia, and passes through all the stages of colonial life, from that of "slavie" to that of an owner of slaves and plantation.

The transition from their refined Oron'datês and Stati'ras, to the society of Captain [*sic*] Jack and Moll Flanders . . . is (to use a phrase of Sterne) like turning from Alexander the Great to Alexander the coppersmith.—*Encyc. Brit.*, Art. "Romance."

Jack Amend-all, a nickname given to Jack Cade, the rebel, who promised to remedy all abuses (*–1450. As a specimen of his reforms, take the following examples:—

I, your captain, am brave, and vow reformation. There shall be in England seven halfpenny loaves sold for a penny, the three hooped pot shall have ten hoops; and I will make it felony to drink small beer. . . . When I am king, there shall be no money; all shall eat and drink on my score; and I will apparel all in one livery.—Shakespeare, 2 *Henry VI.* act iv. sc. 2 (1591).

Jack Hamlin. Professional gambler and lady-killer, has an engagement to elope with the wife of Brown, of Calaveras. Brown, ignorant of the friend's treachery, confides to him his love for the woman who, he knows, is preparing to leave him with "somebody." Moved by the man's distress, Jack takes horse and rides away *alone.*—Bret Harte, *Luck of Roaring Camp, etc.* (1872).

Jack and Jill, said to be the Saxon and Norman stocks united.

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down and cracked his crown,
And Jill came tumbling after.
Nursery Rhyme.

Or thus:

'Twas not on Alpine ice or snow,
But homely English soil:
"Excelsior!" their motto was;
They spared nor time nor toil;
They did not go for fame or wealth,
But went at duty's call;
And tho' united in their aim,
Were severed in their fall.

Jack and the Bean-Stalk. Jack was a very poor lad, sent by his mother to sell a cow, which he parted with to a butcher for a few beans. His mother, in her rage, threw the beans away; but one of them grew during the night as high as the heavens. Jack climbed the stalk, and, by the direction of a fairy, came to a giant's castle, where he begged food and rest. This he did thrice, and in his three visits stole the giant's red hen which laid golden eggs, his money-bags, and his harp. As he ran off with the last treasure, the harp cried out, "Master! master!" which woke the giant, who ran after Jack; but the nimble lad cut the bean-stalk with an axe, and the giant was killed in his fall.

*** This is said to be an allegory of the Teutonic Al-fader: the "red hen" representing the all-producing sun, the "money-bags" the fertilizing rain, and the "harp" the winds.

Jack-in-the-Green, one of the May-day mummers.

*** Dr. Owen Pugh says that Jack-in-the-Green represents Melvas, king of Somersetshire, disguised in green boughs, and lying in ambush for Queen Guenever, the wife of King Arthur, as she was returning from a hunting expedition.

Jack-o'-Lent, a kind of Aunt Sally set up during Lent to be pitched at; hence puppet, a sheepish booby, a boy-page, a scarecrow. Mrs. Page says to Robin, Falstaff's page:

You little Jack-a-Lent, have you been true to us?—
Shakespeare, *Merry Wives of Windsor*, act iii. sc. 3 (1603).

Jack of Newbury, John Winchcomb, the greatest clothier of the world in the reign of Henry VIII. He kept a hundred looms in his own house at Newbury, and equipped at his own expense a hundred of his men to aid the king against the Scotch in Flodden Field (1513).

Jack Robinson. This famous comic song is by Hudson, tobacconist, No. 98 Shoe Lane, London, in the early part of the nineteenth century. The last line is, "And he was off before you could say 'Jack Robinson.'" The tune to which the words are sung is the *Sailors' Hornpipe.* Halliwell quotes these two lines from an "old play:"

A warke is ys as easie to be doone
As 'tys to saye, *Jacke! robys on,*
Archaic Dictionary.

Jack Sprat, of nursery rhymes.

Jack Sprat could eat no fat,
His wife could eat no lean?
And so betwixt 'em both,
They licked the platter clean.

Jack the Giant-Killer, a series of nursery tales to show the mastery of skill and wit over brute strength. Jack encounters various giants, but outwits them all. The following would illustrate the sort of combat: Suppose they came to a thick iron door, the giant would belabor it with his club hour after hour without effect; but Jack would apply a delicate key, and the door would open at once. This is not one of the stories, but will serve to illustrate the sundry contests. Jack was a "valiant Cornishman," and

his first exploit was to kill the giant Cormoran, by digging a deep pit, which he filmed over with grass, etc. The giant fell into the pit, and Jack knocked him on the head with a hatchet. Jack afterwards obtained a coat of invisibility, a cap of knowledge, a resistless sword, and shoes of swiftness; and, thus armed, he almost rid Wales of its giants.

Jack-with-a-Lantern. This meteoric phenomenon, when seen on the ground or a little above it, is called by sundry names, as Brenning-drake, Burning candle, Corpse candles, Dank Will, Death-fires, Dick-a-Tuesday, Elf-fire, the Fair maid of Ireland, Friar's lantern, Gillion-a-burnt-tail, Gyl Burnt-tail, Ignis fatuus, Jack-o'-lantern, Jack-with-a-lantern, Kit-o'-the-canstick, Kitty-wi'-a-wisp, Mad Crisp, Peg-a-lantern, Puck, Robin Goodfellow, Shot stars, Spittle of the stars, Star jelly, a Sylham lamp, a Walking fire, Wandering fires, Wandering wild-fire, Will-with-a-wisp.

Those led astray by these "fool-fires" are said to be Elf-led, Mab-led, or Puck-led.

When seen on the tips of the fingers, the hair of the head, mast-tops, and so on, the phenomenon is called Castor and Pollux (if double), Cuerpo Santo (Spanish), Corpusanse, Dipsas, St. Elmo *or* Fires of St. Elmo (Spanish), St. Ermyn, Feu d'Hélène (French), Fire-drakes, Fuole *or* Looke Fuole, Haggs, Helen (if single), St. Hel'ena, St. Helme's fires, Leda's twins, St. Peter and St. Nicholas (Italian), *or* Fires of St. Peter and St. Nicholas.

Jacks (*The Two Genial*), Jack Munden and Jack Dowton. Planché says: "They were never called anything else." The former was Joseph Munden (1758–1832), and the latter, William Dowton (1764–1851)—Planché, *Recollections etc.*, i. 28.

Jackson Reed, aged light-house keeper. Believes in special providences and personal deliverances. Part of his religion is to keep the "light" burning. One afternoon he is detained by an upset on the road, and a storm arises. His skeptical wife, almost bed-ridden with rheumatism, bethinks herself that her nephew is on the sea, and the light is not kindled. After hours of agony she drags herself up the stairs, praying as she goes, and finds the *lamp lighted*, she believes, miraculously. Her husband coming home, guesses that a girl once beloved by the nephew, was his guardian angel.

"Abbey Weaver lit that lamp; but *Sarah needn't know!*"—Mary E. Wilkins, *The Bar Light-House* (1887).

Jacob, the Scourge of Grammar, Giles Jacob, master of Romsey, in Southamptonshire, brought up for an attorney. Author of a *Law Dictionary*, *Lives and Characters of English Poets*, etc. (1686–1744).

Jac'omo, an irascible captain and a woman-hater. Frank (the sister of Frederick) is in love with him.—Beaumont and Fletcher, *The Captain* (1613).

Jacques (1 *syl.*), one of the domestic men-servants of the duke of Aranza. The duke, in order to tame down the overbearing spirit of his bride, pretends to be a peasant, and deputes Jacques to represent the duke for the nonce. Juliana, the duke's bride, lays her grievance before "duke" Jaques, but of course receives no redress, although she learns that if a Jaques is "duke," the "peasant" Aranza is a better man.—J. Tobin, *The Honeymoon* (1804).

Jacques (*Pauvre*), the absent sweet-heart of a love-lorn maiden. Marie Antoinette

sent to Switzerland for a lass to attend the dairy of her "Swiss village" in miniature, which she arranged in the Little Trianon (Paris). The lass was heard sighing for *pauvre Jacques*, and this made a capital sentimental amusement for the court idlers. The swain was sent for, and the marriage celebrated.

> Pauvre Jacques, quand j'etais près de loi
> Je ne sentais pas ma misère;
> Mais à présent que tu vis loin de moi
> Je manque de tout sur la terre.
> Marquise de Travanet, *Pauvre Jacques.*

Jacques. (See JAQUES.)

Jac'ulin, daughter of Gerrard, king of the beggars, beloved by Lord Hubert.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

Jael Dence, sturdy, beautiful daughter of the people, maid and beloved companion of Grace Carden. From afar off, Jael loves Henry Little, yet it is through her intrepidity and loyalty that he is restored to her mistress.—Charles Reade, *Put Yourself in His Place.*

Jaffier, a young man befriended by Priuli, a proud Venetian senator. Jaffier rescued the senator's daughter, Belvidera, from shipwreck, and afterwards married her clandestinely. The old man now discarded both, and Pierre induced Jaffier to join a junto for the murder of the senators. Jaffier revealed the conspiracy to his wife, and Belvidera, in order to save her father, induced her husband to disclose it to Priuli, under promise of free pardon to the conspirators. The pardon, however, was limited to Jaffier, and the rest were ordered to torture and death. Jaffier now sought out his friend Pierre, and, as he was led to execution, stabbed him to prevent his being broken on the wheel, and then killed himself. Belvidera went mad and died.—T. Otway, *Venice Preserved* (1682).

Jaga-naut, the seven-headed idol of the Hindûs, described by Southey in the *Curse of Kehama*, xiv. (1809).

Jaggers, a lawyer of Little Britain, London. He was a burly man, of an exceedingly dark complexion, with a large head and large hand. He had bushy black eyebrows that stood up bristling, sharp suspicious eyes set very deep in his head, and strong black dots where his beard and whiskers would have been if he had let them. His hands smelt strongly of scented soap, he wore a very large watch-chain, was in the constant habit of biting his fore-finger, and when he spoke to any one, he threw his fore-finger at him pointedly. A hard logical man was Mr. Jaggers, who required an answer to be "yes" or "no," allowed no one to express an opinion, but only to state facts in the fewest possible words. Magwitch appointed him Pip's guardian, and he was Miss Havisham's man of business.—C. Dickens, *Great Expectations* (1860).

Jairus's Daughter, restored to life by Jesus, is called by Klopstock Cidli.—Klopstock, *The Messiah*, iv. (1771).

Jalût, the Arabic name for Goliath.—Sale, *Al Korân*, xvii.

James (*Prince*), youngest son of King Robert III. of Scotland, introduced by Sir W. Scott in *The Fair Maid of Perth* (1828).

James I. of England, introduced by Sir W. Scott in *The Fortunes of Nigel* (1822).

Ja'mie (*Don*), younger brother of Don

Henrique (2 *syl.*), by whom he is cruelly treated.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Jamie Duffs. Weepers are so called, from a noted Scotchman of the eighteenth century, whose craze was to follow funerals in deep mourning costume.—Kay, *Original Portraits*, i. 7; ii. 9. 17, 95.

Ja'mieson (*Bet*), nurse at Dr. Grey's, surgeon at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Jamshid, king of the Genii, famous for a golden cup filled with the elixir of life. The cup was hidden by the genii, but found when digging the foundations of Persep'olis.

> I know, too, where the genii hid
> The jewelled cup of their King Jamshid,
> With life's elixir sparkling high.
>
> T. Moore, *Lalla Rookh* ("Paradise and the Peri," 1817).

Jane Eyre, heroine of a novel so called by Currer Bell.

Jane, early and lost love of Ralph Hoyt's nonogenarian.

> "I am fleeing!—all I loved are fled;
> Yon green meadow was our place for playing;
> That old tree can tell of sweet things said,
> When round it Jane and I were straying.
> She is dead!
> I am fleeing!—all I loved are fled!"
>
> Ralph Hoyt, *Old* (1859).

Jan'at, the Scotch laundress of David Ramsay, the watchmaker.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jan'et of Tomahourich (*Muhme*), aunt of Robin Oig M'Combich, a Highland drover.—Sir W. Scott, *The Two Drovers* (time, George III.).

Janey Briarley. Twelve-year-old girl, her mother's assistant in rearing the other children. Since her third year she has done with the follies of youth. She is given to grave speculations and sage counsels and her sharp eyes do notable service to her friends.—Frances Hodgson Burnett, *Haworth's* (1879).

Jannekin (*Little*), apprentice of Henry Smith, the armorer.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Jannie Duff, with her little sister and brother, were sent to gather broom, and were lost in the bush (Australia). The parents called in the aid of the native blacks to find them, and on the ninth day they were discovered. "Father," cried the little boy, "why didn't you come before? We cooed quite loud, but you never came." The sister only said, "cold!" and sank in stupor. Jannie had stripped herself to cover little Frank, and had spread her frock over her sister to keep her warm, and there all three were found almost dead, lying under a bush.

January and May. January is an old Lombard baron, some 60 years of age, who marries a girl named May. This young wife loves Damyan, a young squire. One day, the old baron found them in close embrace; but May persuaded her husband that his eyes were so dim he had made a mistake, and the old baron, too willing to believe, allowed himself to give credit to the tale.—Chaucer, *Canterbury Tales* ("The Merchant's Tale," 1388).

*** Modernized by Ogle (1714).

Jaquemart, the automata of a clock, consisting of a man and woman who strike the hours on a bell. So called from Jean Jacquemart, of Dijon, a clockmaker, who

devised this piece of mechanism. Menage erroneously derives the word from *jaccomarchiardus* ("a coat of mail"), "because watchmen watched the clock of Dijon fitted with a jacquemart."

Jaquenetta, a country wench, courted by Don Adriano de Armado.—Shakespeare, *Love's Labor's Lost* (1594).

Jaques (1 *syl.*), one of the lords attendant on the banished duke, in the forest of Arden. A philosophic idler, cynical, sullen, contemplative, and moralizing. He could "suck melancholy out of a song, as a weazel sucks eggs." Jaques resents Orlando's passion for Rosalind, and quits the duke as soon as he is restored to his dukedom.—Shakespeare, *As You Like It* (1598).

Shakespeare always makes two syllables of the name Jaques; Sir Walter Scott makes one syllable of it, but Charles Lamb two. For example:

Whom humorous Jaques with envy viewed (1 *syl.*).

Sir W. Scott.

Where Jaques fed his solitary vein (2 *syl.*).—C. Lamb.

The "Jaques" of [*Charles M. Young,* 1777–1856], is indeed most musical, most melancholy, attuned to the very wood-walks among which he muses.—*New Monthly Magazine* (1822).

Jaques (1 *syl.*), the miser in a comedy by Ben Jonson, entitled *The Case is Altered* (1584–1637).

Jaques (1 *syl.*), servant to Sulpit'ia, a bawd. (See JACQUES.)—Beaumont and Fletcher, *The Custom of the Country* (1647).

Jarley (*Mrs.*), a kind-hearted woman, mistress of a travelling wax-work exhibition, containing "one hundred figures the size of life;" the "only stupendous collection of real wax-work in the world;" "the delight of the nobility and gentry, the royal family, and crowned heads of Europe." Mrs. Jarley was kind to little Nell, and employed her as a decoy-duck to "Jarley's unrivalled collection."—C. Dickens, *Old Curiosity Shop.*

Jarnac (*Coup de*), a cut which severs the ham-string. So called from a cut given by Jarnac to La Chateigneraie in a duel fought in the presence of Henri II., in 1547.

Jarn'dyce *v.* **Jarn'dyce** (2 *syl.*), a Chancery suit "never ending, still beginning," which had dragged its slow length along over so many years that it had blighted the prospects and ruined the health of all persons interested in its settlement.—C. Dickens, *Bleak House* (1853).

Jarndyce (*Mr.*), client in the great Chancery suit of "Jarndyce *v.* Jarndyce," and guardian of Esther Summerson. He concealed the tenderest heart under a flimsy churlishness of demeanor, and could never endure to be thanked for any of his numberless acts of kindness and charity. If anything went wrong with him, or his heart was moved to melting, he would say, "I am sure the wind is in the east."—C. Dickens, *Bleak House* (1853).

Jarvie (*Bailie Nicol*), a magistrate at Glasgow, and kinsman of Rob Roy. He is petulant, conceited, purse proud, without tact, and intensely prejudiced, but kind-hearted and sincere. Jarvie marries his maid. The novel of *Rob Roy* has been dramatized by J. Pocock, and Charles Mackay was the first to appear in the character of "Bailie Nicol Jarvie." Talfourd says (1829): "Other actors are

sophisticate, but Macay is the thing itself." —Sir W. Scott, *Rób Roy* (time, George I.).

The character of Bailie Nicol Jarvie is one of the author's happiest conceptions, and the idea of carrying him to the wild, rugged mountains, among outlaws and desperadoes—at the same time that he retained a keen relish of the comforts of the Saltmarket of Glasgow, and a due sense of his dignity as a magistrate—complete the ludicrous effect of the picture.—Chambers, *English Literature*, ii. 587.

Jarvis, a faithful old servant, who tries to save his master, Beverly, from his fatal passion of gambling.—Edward Moore, *The Gamester* (1753).

Jarvis (*Warner*). Cynical traveller who comes to Castle Nowhere, and loses his heart to Silver.—Constance Fennimore Woolson, *Castle Nowhere.*

Jason. King of Thessaly, commander of Argonautic expedition, and unfaithful husband of Medea.

Jaspar was poor, heartless, and wicked; he lived by highway robbery, and robbery led to murder. One day he induced a poor neighbor to waylay his landlord; but the neighbor relented, and said, "Though dark the night, there is One above who sees in darkness." "Never fear!" said Jaspar; "for no eye above or below can pierce this darkness." As he spoke an unnatural light gleamed on him, and he became a confirmed maniac.—R. Southey, *Jaspar* (a ballad).

Jasper (*Old*), a ploughman at Glendearg Tower.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Jasper (*Sir*), father of Charlotte. He wants her to marry a Mr. Dapper; but she loves Leander, and, to avoid a marriage she dislikes, pretends to be dumb. A mock doctor is called in who discovers the facts of the case, and employs Leander as his apothecary. Leander soon cures the lady with "pills matrimoniac." In Molière's *Le Médecin Malgré Lui* (from which this play is taken) Sir Jasper is called "Géronte" (2 *syl.*).—H. Fielding, *The Mock Doctor.*

Jasper Packlemerton, of atrocious memory, one of the chief figures in Mrs. Jarley's wax work exhibition.

"Jasper courted and married fourteen wives, and destroyed them all by tickling the soles of their feet when they were asleep. On being brought to the scaffold and asked if he was sorry for what he had done, he replied he was only sorry for having let them off so easy. Let this," said Mrs. Jarley, "be a warning to all young ladies to be particular in the character of the gentleman of their choice. Observe his fingers are curled as if in the act of tickling, and there is a wink in his eyes."—C. Dickens, *The Old Curiosity Shop*, xxviii. (1840).

Jasper Western, otherwise *Eau Douce.* Gallant young captain of a small schooner cruising among the Thousand Islands, the fast friend of Pathfinder, and unwittingly his rival for the hand of Mabel Dunham, who becomes Mrs. Western.—. James Fennimore Cooper, *The Pathfinder* (1840).

Jaup (*Alison*), an old woman at Middlemas villiage.—Sir W. Scott, *The Surgeons' Daughter* (time, George II.).

Jaup (*Saunders*), a farmer at Old St. Ronan's.—Sir. W. Scott, *St. Ronan's Well* (time, George III.).

Javan lost his father on the day of his birth, and was brought up in the "patriarch's glen" by his mother, till she also died. He then sojourned for ten years

with the race of Cain, and became the disciple of Jubal, the great musician. He then returned to the glen and fell in love with Zillah; but the glen being invaded by giants, Zillah and Javan, with many others, were taken captives. Enoch reproved the giants; and, as he ascended up to heaven, his mantle fell on Javan, who released the captives, and conducted them back to the glen. The giants were panic-struck by a tempest, and their king was killed by some unknown hand.—James Montgomery, *The World Before the Flood* (1812).

Javan's Issue, the Ionians and Greeks generally (*Gen.* x 2). Milton uses the expression in *Paradise Lost*, i. 508.

*** In *Isaiah* lxvi. 19, and in *Ezek.* xxvii. 13, the word is used for Greeks collectively.

Javert, an officer of police, the impersonation of inexorable law.—Victor Hugo, *Les Miserables.*

Jay (*John*), sarcastic artist and man of the world, who seeks solitude at Misery Landing, and falls in love with little Marthy, a backwoods maiden.—Constance Fennimore Woolson, *Misery Landing* (1875).

Ja'zer, a city of Gad, personified by Isaiah. "Moab shall howl for Moab, every one shall howl . . . I will bewail, with the weeping of Jazer, the vine of Sibmah; I will water thee with my tears, O Heshbon."—*Isaiah* xvi. 7–9.

It did not content the congregation to weep all of them; but they howled with a loud voice, weeping with the weeping of Jazer.—*Kirkton,* 150.

Jealous Traffick (*Sir*), a rich merchant, who fancies everything Spanish is better than English, and intends his daughter, Isabinda, to marry Don Diego Barbinetto, who is expected to arrive forthwith. Isabinda is in love with Charles [Gripe], who dresses in a Spanish costume, passes himself off as Don Diego Barbinetto, and is married to Isabinda. Sir Jealous is irritable, headstrong, prejudiced, and wise in his own conceit.—Mrs. Centlivre, *The Busy Body* (1709).

Jealous Wife (*The*), a comedy by George Colman (1761). Harriet Russet marries Mr. Oakly, and becomes "the jealous wife;" but is ultimately cured by the interposition of major Oakly, her brother-in-law.

*** This comedy is founded on Fielding's *Tom Jones.*

Jeames de la Pluche, a flunky. Jeames means the same thing.—Thackeray, *Jeames's Diary* (1849).

Jean des Vignes, a French expression for a drunken blockhead, a good-for-nothing. The name Jean is often used in France, as synonymous with clown or fool, and *etre dans les vignes* is a popular euphuism, meaning "to be drunk." A more fanciful explanation of the term refers its origin to the battle of Poictiers, fought by King John, among the vines. *Un mariage de Jean des Vignes,* means an illicit marriage, or, in the English equivalent, "a hedge marriage."

Jean Folle Farine, a merry Andrew, a poor fool, a Tom Noodle. So called because he comes on the stage like a great loutish boy, dressed all in white, with his face, hair, and hands thickly covered with flour. Scaramouch is a sort of Jean Folle Farine.

Ouida has a novel called *Folle Farine,*

but she uses the phrase in quite another sense.

Jean Jacques. So J. J. Rousseau is often called (1712–1778).

That is almost the only maxim of Jean Jacques, to which I can . . . subscribe.—Lord Lytton.

Jean Paul. J. P. Friedrich Richter, is generally so called (1763–1825).

Jeanne of Alsace, a girl ruined by Dubosc, the highwayman. She gives him up to justice, in order to do a good turn to Julie Lesurques (2 *syl.*), who had befriended her.—E. Stirling, *The Courier of Lyons* (1852).

Jeddler (*Dr.*), "a great philosopher." The heart and mystery of his philosophy was to look upon the world as a gigantic pratical joke—something too absurd to be considered seriously by any rational man. A kind and generous man by nature, was Dr. Jeddler, and though he had taught himself the art of turning good to dross, and sunshine into shade, he had not taught himself to forget his warm benevolence and active love. He wore a pigtail, and had a streaked face like a winter pippin, with here and there a dimple "to express the peckings of the birds;" but the pippin was a tempting apple, a rosy, healthy apple after all.

Grace and *Marion Jeddler*, daughters of the doctor, beautiful, graceful, and affectionate. They both fell in love with Alfred Heathfield; but Alfred loved the younger daughter. Marion, knowing the love of Grace, left her home clandestinely one Christmas Day, and all supposed she had eloped with Michael Warden. In due time, Alfred married Grace, and then Marion made it known to her sister that she had given up Alfred, out of love to her, and had been living in concealment with her Aunt Martha. Report says she subsequently married Michael Warden, and became the pride and honor of his country mansion.—C. Dickens, *The Battle of Life* (1846).

Jed'ida and Benjamin, two of the children that Jesus took into His arms and blessed.

"Well I remember," said Benjamin, "when we were on earth, with what loving fondness He folded us in His arms; how tenderly He pressed us to His heart. A tear was on His cheek, and I kissed it away. I see it still, and shall ever see it." "And I, too," answered Jedida, "remember when His arms were clasped around me, how He said to our mothers, 'Unless ye become as little children, ye cannot enter the kingdom of heaven.'"—Klopstock, *The Messiah*, i. (1748).

Jehoi'achim, the servant of Joshua Geddes, the quaker.—Sir W. Scott, *Redgauntlet* (time, George III.).

Je'hu, a coachman, one who drives at a rattling pace.

The driving is like the driving of Jehu, the son of Nimshi; for he driveth furiously.—2 *Kings* ix. 20.

Jehu (*Companions of*). The "Chouans" were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu, on his being set over the kingdom of Israel. As Jehu was to cut off Ahab and Jezebel, with all their house; so the Chouans were to cut off Louis XVI., Marie Antoinette and all the Bourbons.

Jekyll (*Doctor*). He discovers the secret of transformation, by means of a potent elixir, into the embodiment of his worse nature. As Dr. Jekyll, he is beneficent and beloved. As Edward Hyde, he is a monster of vice and cruelty. Finally, the baser elements prevail, and he is forced to

remain Hyde—a horror that drives him to madness and death.—Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde.*

Jel'licot (*Old Goody*), servant at the under-keeper's hut, Woodstock Forest.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Jel'lyby (*Mrs.*), a sham philanthropist, who spends her time, money, and energy on foreign missions, to the neglect of her family and home duties. Untidy in dress, living in a perfect litter, she has a habit of looking "a long way off," as if she could see nothing nearer to her than Africa. Mrs. Jellyby is quite overwhelmed with business correspondence relative to the affairs of Borrioboola Gha.—C. Dickens, *Bleak House*, iv. (1852).

Jemlikha, the favorite Greek slave of Dakiānos of Ephesus. Nature had endowed him with every charm, "his words were sweeter than the honey of Arabia, and his wit sparkled like a diamond." One day, Dakianos was greatly annoyed by a fly, which persisted in tormenting the king, whereupon Jemlikha said to himself, "If Dakianos cannot rule a fly, how can he be the creator of heaven and earth?" This doubt he communicated to his fellow-slaves, and they all resolved to quit Ephesus, and seek some power superior to that of the arrogator of divine honors.—Comte Caylus, *Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

Jemmie Duffs, weepers. (See Jamie Duffs).

Jemmy. This name, found on engravings of the eighteenth century, means James Worsdale (died 1767).

Jemmy Twitcher, a cunning and treacherous highwayman.—Gay, *The Beggar's Opera* (1727).

*** Lord Sandwich, member of the Kit-Kat Club, was called "Jemmy Twitcher" (1765).

Jenkin, the servant of George-a-Green. He says a fellow ordered him to hold his horse, and see that it took no cold. "No, no," quoth Jenkin, "I'll lay my cloak under him." He did so, but "mark you," he adds, "I cut four holes in my cloak first, and made his horse stand on the bare ground.—Robert Greene, *George-a-Green, the Pinner of Wakefield* (1584).

Jenkin, one of the retainers of Julian Avenel (2 *syl.*), of Avenel Castle.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Jencks (*Mr.*). Tall, well-mannered young Englishman, appointed professor in a rising fresh-water university in America. On ship-board he falls in love with Lily Floyd-Curtis, whose mother is a society leader—or would be. Jencks rises faster even than his university but fate and Floyd-Curtisism award Lily to Lord Melrose, *malgré* his spotted reputation.—Constance Cary Harrison, *The Anglomaniacs* (1890).

Jenkins (*Mrs. Winifred*), Miss Tabitha Bramble's maid, noted for her bad spelling, misapplication of words, and ludicrous misnomers. Mrs. Winifred Jenkins is the original of Mrs. Malaprop.—Smollett, *The Expedition of Humphry Clinker* (1771).

Jenkins, a vulgar lick-spittle of the aristocracy, who retails their praises and wittieisms, records their movements and deeds, gives flaming accounts of their dresses and parties, either *viva voce* or in newspaper paragraphs: "Lord and Lady Dash

attended divine service last Sunday, and were very attentive to the sermon" (wonderful!). "Lord and Lady Dash took a drive *or* walk last Monday in their magnificent park of Snobdoodleham. Lady Dash wore a mantle of rich silk, a bonnet with ostrich feathers, and shoes with rosettes." The name is said to have been first given by Punch to a writer in the *Morning Post.*

Jenkinson (*Ephraim*), a green old swindler, whom Dr. Primrose met in a public tavern. Imposed on by his venerable appearance, apparent devoutness, learned talk about "cosmogony," and still more so by his flattery of the doctor's work on the subject of monogamy, Dr. Primrose sold the swindler his horse, Old Blackberry, for a draft upon Farmer Flamborough. When the draft was presented for payment, the farmer told the vicar that Ephraim Jenkinson "was the greatest rascal under heaven," and that he was the very rogue who had sold Moses Primrose the spectacles. Subsequently the vicar found him in the county jail, where he showed Dr. Primrose great kindness, did him valuable service, became a reformed character, and probably married one of the daughters of Farmer Flamborough.—Goldsmith, *Vicar of Wakefield* (1765).

Jenness (*Captain*). Master of the *Aroostook*, in which Lydia Blood (unchaperoned) takes passage for Venice. Has "a girl just about her age up at Deer Isle."

> "Good land! I know what girls are, I hope!
> After which, the young lady needs no duenna, although she is the only woman on board.—W. D. Howells, *The Lady of the Aroostook* (1879).

Jennie, housekeeper to the old laird of Dumbiedikes.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Jenny [Diver]. Captain Macheath says, "What, my pretty Jenny! as prim and demure as ever? There's not a prude, though ever so high bred, hath a more sanctified look, with a more mischievous heart." She pretends to love Macheath, but craftily secures one of his pistols, that his other "pals" may the more easily betray him into the hands of the constables (act ii. 1.).—J. Gay, *The Beggar's Opera* (1727).

Jenny l'Ouvrière, the type of a hard-working Parisian needle-woman. She is contented with a few window-flowers which she terms "her garden," a caged bird which she calls "her songster," and when she gives the fragments of her food to some one poorer than herself, she calls it "her delight."

> Entendez-vous un oiseau familier?
> C'est le chanteur de Jenny l'Ouvrière,
> Au cœur content, content de peu
> Elle pourrait être riche, et préfére
> Ce qui vient de Dieu.
> Emile Barateau (1847).

Jeph'thah's Daughter. When Jephthah went forth against the Ammonites, he vowed that if he returned victorious he would sacrifice, as a burnt offering, whatever first met him on his entrance into his native city. He gained a splendid victory, and at the news thereof his only daughter came forth dancing to give him welcome. The miserable father rent his clothes in agony, but the noble-spirited maiden would not hear of his violating his vow. She demanded a short respite, to bewail upon the mountains her blighted hope of becoming a mother, and then submitted to her fate.—*Judges*, xi.

An almost identical tale is told of Idomeneus, king of Crete. On his return from the Trojan war, he made a vow in a tempest that, if he escaped, he would offer to

Neptune the first living creature that presented itself to his eye on the Cretan shore. His own son was there to welcome him home, and Idomeneus offered him up a sacrifice to the sea-god, according to his vow. Fénelon has introduced this legend in his *Télémaque*, v.

Agamemnon vowed to Diana, if he might be blessed with a child, that he would sacrifice to her the dearest of all his possessions. Iphigenīa, his infant daughter, was, of course, his "dearest possession;" but he refused to sacrifice her, and thus incurred the wrath of the goddess, which resulted in the detention of the Trojan fleet at Aulis. Iphigenia being offered in sacrifice, the offended deity was satisfied, and interposed at the critical moment, by carrying the princess to Tauris and substituting a stag in her stead.

The latter part of this tale cannot fail to call to mind the offering of Abraham. As he was about to take the life of Isaac, Jehovah interposed, and a ram was substituted for the human victim.—*Gen.* xxii.

> [*Be*] not bent as Jephthah once,
> Blindly to execute a rash resolve;
> Whom better it had suited to exclaim,
> "I have done ill!" than to redeem his pledge
> By doing worse. Not unlike to him
> In folly that great leader of the Greeks—
> Whence, on the altar, Iphigenia mourned
> Her virgin beauty.
>
> Dantê, *Paradise*, v. (1311).

*** Euripides wrote two plays: *Iphigenia in Aulis*, and *Iphigenia in Tauris.*

*** Jephthah's daughter has often been dramatized. Thus we have in English *Jephtha his Daughter*, by Plessie Morney, *Jephtha* (1546), by Christopherson; *Jephtha*, by Buchanan; and *Jephthah* (an opera, 1752), by Handel.

Jepson (*Old*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Jeremi'ah (*The British*), Gildas, (A. D. 516–570), author of *De Exidio Britanniæ*, a book of lamentations over the destruction of Britain. He is so called by Gibbon.

Jer'emy (*Master*), head domestic of Lord Saville.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jeremy Diddler, an adept at raising money on false pretenses.—Kenney, *Raising the Wind.*

Jerningham (*Master Thomas*), the duke of Buckingham's gentleman.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jerome (*Don*), father of Don Ferdinand and Louisa; pig-headed, passionate, and mercenary, but very fond of his daughter. He insists on her marrying Isaac Mendoza, a rich Portuguese Jew; but Louisa, being in love with Don Antonio, positively refuses to do so. She is turned out of the house by mistake, and her duenna is locked up, under the belief that she is Louisa. Isaac, being introduced to the duenna, elopes with her, supposing her to be Don Jerome's daughter; and Louisa, taking refuge in a convent, gets married to Don Antonio. Ferdinand, at the same time, marries Clara, the daughter of Don Guzman. The old man is well content, and promises to be the friend of his children, who, he acknowledges, have chosen better for themselves than he had done for them.—Sheridan, *The Duenna* (1775).

Jerome (*Father*), abbot at St. Bride's Convent.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Jeron'imo, the principal character in *The Spanish Tragedy*, by Thomas Kyd

(1597). On finding his application to the king ill-timed, he says to himself, "Go by! Jeronimo;" which so tickled the fancy of the audience that it became a common street jest.

Jerry, manager of a troupe of dancing dogs. He was a tall, black-whiskered man, in a velveteen coat.—C. Dickens, *The Old Curiosity Shop*, xviii. (1840).

Jerry Sneak, a hen-pecked husband. —Foote, *Mayor of Garrat* (1763).

Jeru'salem, in Dryden's *Absalom and Achitophel*, means London; "David" is Charles II., and "Absalom" the duke of Monmouth, etc.

Jerusalem. Henry IV. was told "he should not die but in Jerusalem." Being in Westminster Abbey, he inquired what the chapter-house was called, and when he was told it was called the "Jerusalem Chamber," he felt sure that he would die there "according to the prophecy," and so he did.

Pope Sylvester II. was told the same thing, and died as he was saying mass in a church so called at Rome.—Brown, *Fasciculus.*

Cambyses, son of Cyrus, was told that he should die in Ecbat'ana, which he supposed meant the capital of Media; but he died of his wounds in a place so called in Syria.

Jerusalem Delivered, an epic poem in twenty books, by Torquato Tasso (1575).

The crusaders, having encamped on the plains of Torto'sa, choose Godfrey for their chief. The overtures of Argantês being declined, war is declared by him in the name of the king of Egypt. The Christian army reaches Jerusalem, but it is found that the city cannot be taken without the aid of Rinaldo, who had withdrawn from the army because Godfrey had cited him for the death of Girnando, whom he had slain in a duel. Godfrey sends to the enchanted island of Armi'da to invite the hero back, and on his return Jerusalem is assailed in a night attack. The poem concludes with the triumphant entry of the Christians into the Holy City, and their adoration at the Redeemer's tomb.

The two chief episodes are the loves of Olindo and Sophronia, and of Tancred and Corinda.

Jervis (*Mrs.*), the virtuous housekeeper of young Squire B. Mrs. Jervis protects Pam'ela when her young master asssails her.—Richardson, *Pamela, or Virtue Rewarded* (1740).

Jessamy, the son of Colonel Oldboy. He changed his name in compliment to Lord Jessamy, who adopted him and left him his heir. Jessamy is an affected, conceited prig, who dresses as a fop, carries a muff to keep his hands warm, and likes old china better than a pretty girl. This popinjay proposes to Clarissa Flowerdale; but she despises him, much to his indignation and astonishment.—Bickerstaff, *Lionel and Clarissa* (1735–1790).

> He's a coxcomb, a fop, a dainty milksop,
> Who essenced and dizened from bottom to top,
> And looked like a doll from a milliner's shop . . .
> He shrugs and takes snuff, and carries a muff,
> A minickin, finicking, French powdered puff.
> Act i. 1.

Jessamy Bride (*The*), Mary Horneck, with whom Goldsmith fell in love in (1769).

Jes'sica, daughter of Shylock, the Jew. She elopes with Lorenzo.—Shakespeare, *Merchant of Venice* (1597).

Jessica cannot be called a sketch, or, if a sketch, she is dashed off in glowing colors from the rainbow pallette of a Rubens. She has a rich tint of Orientalism shed over her.—Mrs. Jameson.

Jesters. (See FOOLS.)

Jests (*The Father of*), Joseph *or* Joe Miller, an English comic actor, whose name has become a household word for a stale joke (1684–1738). The book of jests which goes by his name was complied by Mr. Mottley, the dramatist (1739). Joe Miller himself never uttered a jest in his life, and it is a *lucus a non lucendo* to father them on such a taciturn, commonplace dullard.

Jesus Christ and the Clay Bird. *The Korân* says: "O Jesus, son of Mary, remember . . . when thou didst create of clay the figure of a bird . . . and did breathe thereon, and it became a bird!"—Ch. v.

The allusion is to a legend that Jesus was playing with other children who amused themselves with making clay birds, but when the child Jesus breathed on the one He had made, it instantly received life and flew away.—Hone, *Apocryphal New Testament* (1820).

Jew (*The*), a comedy by R. Cumberland (1776), written to disabuse the public mind of unjust prejudices against a people who have been long "scattered and peeled." The Jew is Sheva, who was rescued at Cadiz from an *auto da fe*, by Don Carlos, and from a howling London mob by the son of Don Carlos, called Charles Ratcliffe. His whole life is spent in unostentatious benevolence, but his modesty is equal to his philanthropy. He gives £10,000 as a marriage portion to Ratcliffe's sister, who marries Frederick Bertram, and he makes Charles the heir of all his property.

Jew (The).

> This is the Jew.
> That Shakespeare drew

This couplet was written by Pope, and refers to the "Shylock" of Charles Macklin (1690–1797).

Jew (*The Wandering*).

1. *Of Greek tradition.* ARIS'TEAS, a poet who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth.

2. *Of Jewish story.* Tradition says that CARTAPH'ILOS, the door-keeper of the judgment hall, in the service of Pontius Pilate, struck our Lord as he led Him forth, saying, "Get on! Faster, Jesus!" Whereupon the Man of Sorrows replied "I am going; but tarry thou till I come [*again*]." This man afterwards became a Christian, and was baptized by Ananias under the name of Joseph. Every hundred years he falls into a trance, out of which he rises again at the age of 30.

*** The earliest account of the Wandering Jew, is in the *Book of the Chronicles of the Abbey of St. Alban's*, copied and continued by Matthew Paris (1228). In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicles."

Another legend is that Jesus, pressed down by the weight of His cross, stopped to rest at the door of a cobbler, named AHASUE'RUS, who pushed him away, saying, "Get off! Away with you! away!" Our Lord replied, "Truly, I go away, and that quickly; but tarry thou till I come."

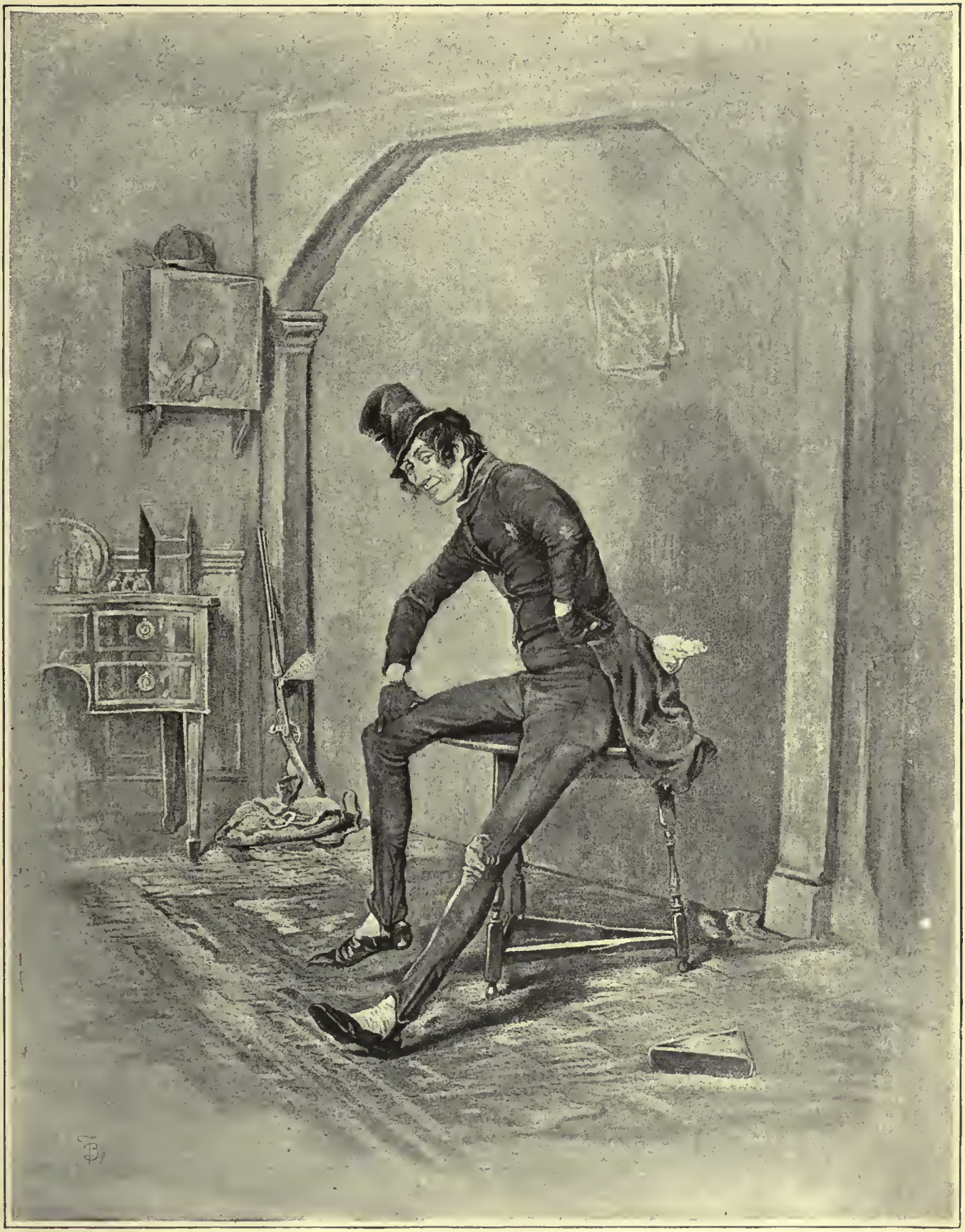
*** This is the legend given by Paul von Eitzen, bishop of Schleswig, in 1547.

Alfred Jingle

Frederick Barnard, Artist

"HE was about the middle height, but the thinness of his body and the length of his legs gave him the appearance of being much taller. The green coat had been a smart dress-coat in the days of swallow-tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves reached scarcely to his wrists. It was buttoned closely up to his chin at the imminent risk of splitting the back; and an old stock without a vestige of shirt-collar, ornamented his neck. His scanty black trousers displayed here and there those shiny patches which bespeak long service, and were strapped very tightly over a pair of patched and mended shoes, as if to conceal the dirty white stockings, which were nevertheless distinctly visible. His long black hair escaped in negligent waves from beneath each side of his old pinched-up hat; and glimpses of his bare wrists might be observed between the tops of his gloves and the cuffs of his coat sleeves."

Dickens's "Pickwick Papers."



ALFRED JINGLE.

—Greve, *Memoirs of Paul von Eitzen* (1744).

A third legend says that it was the cobbler Ahasue'rus who haled Jesus to the judgment seat; and that, as the Man of Sorrows stayed to rest awhile on a stone, he pushed Him, saying, "Get on, Jesus! Here you shall not stay!" Jesus replied, "I truly go away, and go to rest; but thou shalt go away, and never rest till I come."

3. *In German legend*, the Wandering Jew is associated with JOHN BUTTADÆUS, seen at Antwerp in the thirteenth century, again in the fifteenth, and again in the sixteenth centuries. His last appearance was in 1774, at Brussels.

*** Leonard Doldius, of Nürnberg, in his *Praxis Alchymiæ* (1604), says that the Jew, Ahasue'rus, is sometimes called "Buttadæus."

Signor GUALDI, who had been dead 130 years, appeared in the latter half of the eighteenth century, and had his likeness taken by Titian. One day he disappeared as mysteriously as he had come.—*Turkish Spy*, ii. (1682).

4. *The French legend.* The French call the Wandering Jew ISAAC LAKE'DION or Laquedem.—Mitternacht, *Dissertatio in Johan.*, xxxi. 19.

5. *Of Dr. Croly's novel.* The name given to the Wandering Jew by Dr. Croly is SALATHIEL BEN SADI, who appeared and disappeared towards the close of the sixteenth century, at Venice, in so sudden a manner as to attract the attention of all Europe.

*** Dr. Croly, in his novel called *Salathiel* (1827), traces the course of the Wandering Jew; so does Eugène Sue, in *Le Juif Errant* (1845); but in these novels the Jew makes no figure of importance.

G Doré, in 1861, illustrated the legend of the Wandering Jew in folio wood engravings.

6. It is said in legend that GYPSIES are doomed to be everlasting wanderers, because they refused the Virgin and Child hospitality in their flight into Egypt.—Adventinus, *Annalium Boiorum, libri septem* vii. (1554).

The legend of the Wild Huntsman, called by Shakespeare "Herne, the Hunter," and by Father Matthieu "St Hubert," is said to be a Jew who would not suffer Jesus to drink from a horse-trough, but pointed out to Him some water in a hoof-print, and bade Him go there and drink.—Kuhn von Schwarz, *Nordd. Sagen*, 499.

Jews (*The*), in Dryden's *Absalom and Achitophel*, means those English who were loyal to Charles II. called "David" in the the satire (1681–2).

Jewkes (*Mrs.*), a detestable character in Richardson's *Pamela* (1740).

Jez'ebel (*A Painted*), a flaunting woman, of brazen face, but loose morals. So called from Jezebel, the wife of Ahab, king of Israel.

Jim, the boy of Reginald Lowestoffe, the young Templar. Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jin Vin, *i.e.* Jenkin Vincent, one of Ramsay's apprentices, in love with Margaret Ramsay.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jin'gle (*Alfred*), a strolling actor, who, by his powers of amusing and sharp-wittedness, imposes for a time on the members of the Pickwick Club, and is admitted to their intimacy; but being found to be an impostor, he is dropped by them. The generosity of Mr. Pickwick in rescuing Jingle from the Fleet, reclaims him, and

he quits England. Alfred Jingle talks most rapidly and flippantly, but not without much native shrewdness; and he knows a "hawk from a handsaw."—C. Dickens, *The Pickwick Papers* (1836).

Jingo, a corruption of Jainko, the Basque Supreme Being. "By Jingo!" or "By the living Jingo!" is an appeal to deity. Edward I. had Basque mountaineers conveyed to England to take part in his Welsh wars, and the Plantagenets held the Basque provinces in possession. This Basque oath is a land-mark of these facts.

Jingoes (*The*), the anti-Russians in the war between Russia and Turkey; hence the English war party. The term arose (1878) from a popular music-hall song, beginning thus:

> We don't want to fight; but, by Jingo, if we do,
> We've got the ships, we've got the men, we've got the money, too.

(This song has also furnished the words *jingoism* (bragging war spirit, Bobadilism) and the adjective *jingo*).

Jiniwin (*Mrs.*), a widow, the mother of Mrs. Quilp. A shrewd, ill-tempered old woman, who lived with her son-in-law in Tower Street.—C. Dickens, *The Old Curiosity Shop* (1840).

Jinker (*Lieutenant Jamie*), horse-dealer at Doune.—Sir W. Scott, *Waverley* (time, George II.).

Jinn, plu. of **Jinnee,** a sort of fairy in Arabian mythology, the offspring of fire. The jinn propagate their species like human beings, and are governed by kings called suleymans. Their chief abode is the mountain Kâf, and they appear to men under the forms of serpents, dogs, cats, etc., which become invisible at pleasure. Evil jinn are hideously ugly, but good jinn are exquisitely beautiful.

*** Jinnistan means the country of the jinn. The connection of Solomon with the jinn is a mere blunder, arising from the similarity of suleyman and Solomon.

J. J., in Hogarth's "Gin Lane," written on a gibbet, is Sir Joseph Jekyll, obnoxious for his bill for increasing the duty on gin.

*** Jean Jacques [Rousseau] was often referred to by these initials in the eighteenth century.

Jo, a poor little outcast, living in one of the back slums of London, called "Tom All-alone." The little human waif is hounded about from place to place, till he dies of want.—C. Dickens, *Bleak House* (1853).

Jo March. The author-sister of *Little Women*, by Louisa M. Alcott. Jo has much originality and more prankishness, writes blood-and-thunder stories because they pay, and ceases to write them when they pay best, because her conscience has awakened. Supposed to be drawn as the author's own character.—Louisa M. Alcott, *Little Women* (1867).

Joan. Cromwell's wife was always called Joan by the cavaliers, although her real name was Elizabeth.

Joan, princess of France, affianced to the duke of Orleans.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Joan of Arc, surnamed *La Pucelle*, born in a village upon the marches of Barre, called Domremy, near Vaucouleurs. Her father was James of Arc, and her

Joan of Arc

Emmanuel, Frémuet, Sculptor

WHEN Joan of Arc advanced to the rescue of Orleans, tradition says she was clad in a suit of armor which, at the king's command, had been made expressly for her, and that she rode a snow-white horse. At her side she carried the consecrated cross that had been brought from the church of St. Catherine at Fierbois.

La Pucelle.

"Dismay not, Princes, at this accident,
Nor grieve that Rouen is so recovered:
Care is no cure, but rather corrosive,
For things that are not to be remedied.
Let frantic Talbot triumph for a while,
And like a peacock sweep along his tail.
We'll pull his plumes and take away his train,
If Dolphin and the rest will be but ruled."

Charles.

"We have been guided by thee hitherto,
And of thy cunning had no diffidence:
One sudden foil shall never breed distrust."

Bastard.

"Search out thy wit for secret policies,
And we will make thee famous through the world."

Alençon.

"We'll set thy statue in some holy place,
And have thee reverenced like a blessed saint;
Employ thee, then, sweet virgin, for our good."

Shakespeare's "Henry VI." (First part.)

JOAN OF ARC.

mother Isabel, poor country-folk, who brought up their children to keep their cattle. Joan professed to be inspired to liberate France from the English, and actually raised the siege of Orleans, after which Charles II. was crowned (1402–1431).

A young wench of an eighteene years old; of favor was she counted likesome, of person stronglie made and manlie, of courage great, hardie and stout, withall . . . she had great semblance of chastitie both of body and behavor.—Holinshed, *Chronicles*, 600 (1577).

. . . there was no bloom of youth
Upon her cheek; yet had the loveliest hues
Of health, with lesser fascination, fixed
The gazer's eye; for wan the maiden was,
Of saintly paleness, and there seemed to dwell,
In the strong beauties of her countenance,
Something that was not earthly.
Southey, *Joan of Arc* (1795).

*** Schiller has a tragedy on the subject, *Jungfrau von Orleans* (1801); Soumet another, *Jeanne d'Arc* (1825). Besides Southey's epic, we have one by François Cazaneaux; another by Chapelain, called *La Pucelle* (1656), on which he labored for thirty years. Casimir Delavigne has an admirable elegy on *The Maid* (1816), and Voltaire a burlesque. Shakespeare introduces her in the First Part of Henry VI.

Joanna, the "deserted daughter" of Mr. Mordent. Her father abandoned her in order to marry Lady Anne, and his money-broker placed her under the charge of Mrs. Enfield, who kept a house of intrigue. Cheveril fell in love with Joanna, and described her as having "blue eyes, auburn hair, aquiline nose, ivory teeth, carnation lips, a ravishing mouth, enchanting neck, a form divine, and the face of an angel."—Holcroft, *The Deserted Daughter* (altered into *The Steward*).

Job and Elspat, father and mother of Sergeant Houghton.—Sir W. Scott, *Waverley* (time, George II.).

Job's Wife. Some call her Rahmat, daughter of Ephraim, son of Joseph; and others call her Makhir, daughter of Manasses.—Sale, *Korân*, xxi. note.

Joblillies (*The*), the small gentry of a village, the squire being the Grand Panjandrum.

There were present the Picninnies and the Joblillies and the Garyulies, and the Grand Panjandrum himself.—S. Foote, *The Quarterly Review*, xcv. 516–7.

Jobling, medical officer to the "Anglo-Bengalee Company." Mr. Jobling was a portentous and most carefully dressed gentleman, fond of a good dinner, and said by all to be "full of anecdote." He was far too shrewd to be concerned with the Anglo-Bengalee bubble company, except as a paid functionary.—C. Dickens, *Martin Chuzzlewit* (1844).

Jobson (*Joseph*), clerk to Squire Inglewood, the magistrate.—Sir W. Scott, *Rob Roy* (time, George I.).

Jobson (*Zekel*), a very masterful cobbler, who ruled his wife with a rod of iron.

Neil Jobson, wife of Zekel, a patient, meek, sweet-tempered woman.—C. Coffey, *The Devil to Pay* (died, 1745).

Jocelyn (*Martin*). Man who yields gradually to the opium-habit, beggars his family, and blasts his reputation by it. Once and again he reforms for a few months, then relapses, and finally blows out his brains in a paroxysm of despairing remorse.—Edward Payson Roe, *Without a Home* (1881).

Jock o' Dawston Cleugh, the quar-

relsome neighbor of Dandie Dinmont, of Charlie's Hope.

Jock Jabos, postilion to Mrs. M'Candlish, the landlady of the Golden Arms inn, Kippletringan.

Slounging Jock, one of the men of M'Guffog, the jailer.—Sir W. Scott, *Guy Mannering* (time, George II.).

Jock o' Hazeldean, the young man beloved by a "ladye fair." The lady's father wanted her to marry Frank, "the chief of Errington and laird of Langley Dale," rich, brave and gallant; but "aye she let the tears down fa' for Jock of Hazeldean." At last the wedding morn arrived, the kirk was gaily decked, the priest and bridegroom, with dame and knight, were duly assembled; but no bride could be seen; she had crossed the border and given her hand to Jock of Hazeldean.

This ballad, by Sir W. Scott, is a modernized version of an ancient ballad entitled *Jock o' Hazelgreen.*

Jockey of Norfolk, Sir John Howard, a firm adherent of Richard III. On the night before the battle of Bosworth Field, he found in his tent this warning couplet:

Jockey of Norfolk, be not too bold,
For Dickon, thy master, is bought and sold.

Jodelet, valet of Du Croisy. In order to reform two silly girls, whose heads have been turned by novels, Du Croisy and his friend La Grange get their lackeys introduced to them, as the "Viscount of Jodelet," and the "Marquis of Mascarille." The girls are delighted with their "aristocratic visitors;" but when the game has gone far enough, the masters step in and unmask the trick. The two girls are taught a most useful lesson, but are saved from serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Joe. Sick boy, to whom his brother brings a bouquet he has begged for him; and tells him of the country Joe has never seen.

"Flowers in Heaven? 'M— I s'pose so;
Dunuo much about it, though;
Aint as fly as what I might be
On them topics, little Joe.

* * * * *

———Don't you have no fear,
Heaven was made fur such as you is—
Joe! what makes you look so queer?
Here! wake up! Oh, don't look that way!
Here's yer flowers—you dropped 'em—Joey,
Oh, my GOD! can Joe be dead?"
David Law Proudfit, *Poor Little Joe* (1883).

Joe, "the fat boy," page in the family of Mr. Wardle. He has an unlimited capacity for eating and sleeping.—C. Dickens, *The Pickwick Papers* (1836).

Joe Gargery, a smith. He was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of "such very undecided blue, that they seemed to have got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow. A Herculês in strength, and in weakness also." He lived in terror of his wife, but loved Pip, whom he brought up. His great word was "meantersay." Thus: "What I meantersay, if you come a-badgering me, come out. Which I meantersay as sech, if you're a man, come on. Which I meantersay that what I say I meantersay and stand to it" (ch. xviii.). His first wife was a shrew; but soon after her death he married Biddy, a young woman wholly suited to him.

Mrs. Joe Gargery, the smith's first wife; a "rampageous woman," always "on the

ram-page." By no means good-looking was Mrs. Joe, with her black hair and fierce eyes, and prevailing redness of skin, looking as if "she scrubbed herself with a nutmeg-grater instead of soap and flannel." She "was tall and bony, and wore a coarse apron fastened over her figure behind with two loops, and having a square bib in front, stuck full of needles and pins." She brought up Pip, but made his home as wretched as she could, always keeping a rod called "Tickler" ready for immediate use. Mrs. Joe was a very clean woman, and cleanliness is next to godliness; but Mrs. Joe had the art of making her cleanliness as disagreeable to every one as many people do their godliness. She died after a long illness.—C. Dickens, *Great Expectations* (1860).

John, a proverbially unhappy name for royalty.—See *Dictionary of Phrase and Fable*, 461.

We shall see, however, that this poor king [*Robert II.*] remained as unfortunate as if his name had still been John [*He changed it from John to Robert*].—Sir W. Scott, *Tales of a Grandfather*, i. 17.

John, a Franciscan friar.—Shakespeare, *Romeo and Juliet* (1598).

John, the bastard brother of Don Pedro. —Shakespeare, *Much Ado about Nothing* (1600).

John, the driver of the Queen's Ferry diligence.—Sir W. Scott, *The Antiquary* (time, George III.).

John Andruss. Clever fellow, but weak in principles, who becomes once and again a tool in the hands of designing men and silly women, rallying after each fall, to attempt a better life. Drowned at last in rescuing a fellow-bather from the serf, the bather being the "Anna" of his early idolatry, now the fat, ruddy wife of another man.—Rebecca Harding Davis, *John Andruss.*

John (*Don*), brother of Leonato, governor of Messina, whom he hates. In order to torment the governor, Don John tries to mar the happiness of his daughter Hero, who is about to be married to Lord Claudio. Don John tells Claudio that his *fiancée* has promised him a rendezvous by moonlight, and if Claudio will hide in the garden, he may witness it. The villain had bribed the waiting-woman of Hero to dress up in her mistress's clothes and to give him this interview. Claudio believes the woman to be Hero, and when the bride appears at the altar next morning, he rejects her with scorn. The truth, however, comes to light; Don John takes himself to flight; and Hero is married to Lord Claudio, the man of her choice.—Shakespeare, *Much Ado about Nothing* (1600).

I have seen the great Henderson [1747–1785]. . . . His "Don John" is a comic "Cato," and his "Hamlet" a mixture of tragedy, comedy, pastoral, farce, and nonsense. —David Garrick 1775.

John (*Friar*), a tall, lean, wide-mouthed, long-nosed friar of Seville, who despatched his matins and vigils quicker than any of his fraternity. He swore like a trooper, and fought like a Trojan. When the army from Lernê pillaged the convent vineyard, Friar John seized the staff of a cross and pummelled the rogues without mercy, beating out brains, smashing limbs, cracking ribs, gashing faces, breaking jaws, dislocating joints, in the most approved Christian fashion, and never was corn so mauled by the flail as were these pillagers by "the baton of the cross."—Rabelais, *Gargantua*, i. 27 (1533).

*** Of course, this is a satire of what are called Christian or religious wars.

John Humphreys. Pious and priggish hero of *The Wide, Wide World.* He is the brother of *Alice Humphreys*, the adopted sister of *Ellen Montgomery*, the little heroine of the story. He trains and molds Ellen from childhood, and finally marries her.—Susan Warner, *The Wide, Wide World* (1851).

John (*King*), a tragedy by Shakespeare (1508). This drama is founded on *The First and Second Parts of the Troublesome Raigne of John, King of England, etc. As they were sundry times publickly acted by the Queenes Majesties players in the Honourable Citie of London* (1591).

In "Macbeth," "Hamlet," "Wolsey," "Coriolanus," and "King John," he [*Edmund Kean*, 1787–1833] never approached within any measurable distance of the learned, philosophical, and majestic Kemble.—*Quarterly Review* (1835).

W. C. Macready [1793–1873], in the scene where he suggests to "Hubert" the murder of "Arthur," was masterly, and his representation of death by poison, was true, forcible, and terrific.—Talfourd.

*** *Kynge Johan*, a drama of the transition state between the moralities and tragedy. Of the historical persons introduced, we have King John, Pope Innocent, Cardinal Pandulphus, Stephen Langton, etc.; and of allegorical personages, we have Widowed Britannia, Imperial Majesty, Nobility, Clergy, Civil Order, Treason, Verity, and Sedition. This play was published in 1838 by the Camden Society, under the care of Mr. Collier (about 1550).

John (*Little*), one of the companions of Robin Hood.—Sir W. Scott, *The Talisman* (time, Richard I.).

John (*Prester*). According to Mandeville, Prester John was a lineal descendant of Ogier, the Dane. This Ogier penetrated into the north of India, with fifteen barons of his own country, among whom he divided the land. John was made sovereign of Teneduc, and was called *Prester*, because he converted the natives.

Another tradition says he had seventy kings for his vassals, and was seen by his subjects only three times a year.

Marco Polo says that Prester John was the Khan Ung, who was slain in battle by Jenghiz Khan, in 1202. He was converted by the Nestorians, and his baptismal name was John. Gregory Bar-Hebræus says that God forsook him because he had taken to himself a wife of the Zinish nation, called Quarakhata.

Otto, of Freisingen, is the first author who makes mention of Prester John. His chronicle is brought down to the year 1156, and in it we are assured that this most mysterious personage was of the family of the Magi, and ruled over the country of these Wise Men. "He used" (according to Otto) "a sceptre made of emeralds."

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. At one time Abyssinia went by the name of Middle India.

Maimonidês mentions Prester John, and calls him Preste-Cuan. The date of Maimonidês is 1135–1204.

*** Before 1241 a letter was addressed by Prester John to Manuel Comne'nus, emperor of Constantinople. It is to be found in the *Chronicle* of Albericus Trium Fontium, who gives the date as 1165.

In Ariosto's *Orlando Furioso*, xvii., Prester John is called Sena'pus, king of Ethiopia. He was blind. Though the richest monarch of the world, he pined "in plenty with endless famine," because harpies carried off his food whenever the

table was spread; but this plague was to cease "when a stranger came to his kingdom on a flying horse." Astolpho came on a flying griffin, and with his magic horn chased the harpies into Cocy'tus.

John (*Prince*), son of Henry II., introduced by Sir W. Scott in *The Betrothed* (1825).

John (*Prince*), brother of Richard I., introduced by Sir W. Scott in *The Talisman* (1825).

John and the abbot of Canterbury. King John, being jealous of the state kept by the abbot of Canterbury, declared he should be put to death unless he answered these three questions: (1) "How much am I worth? (2) How long would it take me to ride round the world? (3) What are my thoughts?" The king gave the abbot three weeks for his answers. A shepherd undertook to disguise himself as the abbot, and to answer the questions. To the first he said, "The king's worth is twenty-nine pence, for the Saviour Himself was sold for thirty pence, and his majesty is mayhap a penny worse than He." To the second question he answered, "If you rise with the sun and ride with the sun, you will get round the world in twenty-four hours." To the third question he replied, "Your majesty thinks me to be the abbot, but I am only his servant." —Percy, *Reliques*, II. iii. 6.

John Blunt, a person who prides himself on his brusqueness, and in speaking unpleasant truths in the rudest manner possible. He not only calls a spade a spade, but he does it in an offensive tone and manner.

John Bull, the national name for an Englishman. (See Bull).

John Chinaman, a Chinese.

John Company, the old East India Company.

In old times, John Company employed nearly 4000 men in warehouses.—*Old and New London.* ii (185).

John Grueby, the honest, faithful servant of Lord George Gordon, who wished "the blessed old creatur, named Bloody Mary, had never been born." He had the habit of looking "a long way off." John loved his master, but hated his religious craze.

"Between Bloody Marys, and blue cockades, and glorious Queen Besses, and no poperys, and Protestant associations," said Grueby to himself, "I believe my lord's half off his head."—Dickens, *Barnaby Rudge,* xxxvi.

John of Bruges, (1 *syl.*), John Van Eyck, the Flemish painter (1370–1441).

John o' Groat, a Dutchman, who settled in the most northerly part of Scotland, in the reign of James IV. He is immortalized by the way he settled an open dispute among his nine sons respecting precedency. He had nine doors made to his cottage, one for each son, and they sat at a round table.

From John o' Groat's house to the Land's End, from furthest north to furthest south of the island, *i. e.* through its entire length.

John of Hexham, Johannes Hagustaldensis, a chronicler (twelfth century).

John of Leyden, John Bockhold *or* Boccold, a fanatic (1510–1536).

In the opera he is called "the prophet." Being about to marry Bertha, three anabaptists meet him, and observe in him a strong likeness to a picture of David in Munster Cathedral. Having induced him

to join the rebels, they take Munster, and crown him "Ruler of Westphalia." His mother meets him while he is going in procession, but he disowns her; subsequently, however, he visits her in prison, and is forgiven. When the emperor arrives the anabaptists fall off, and John, setting fire to the banquet-room of the palace, perishes with his mother in the flames.—Meyerbeer, *Le Prophète* (1849).

John with the Leaden Sword. The duke of Bedford, who acted as regent for Henry VI. in France, was so called by Earl Douglas (surnamed *Tine-man*).

Johnny, the infant son of Mrs. Betty Higden's "daughter's daughter." Mrs. Boffin wished to adopt the child, and to call him John Harmon, but it died. During its illness, Bella Wilfer went to see it, and the child murmured, "Who is the boofer lady?" The sick child was placed in the Children's Hospital, and, just at the moment of death, gave his toys to a little boy with a broken leg in an adjoining bed, and sent "a kiss to the boofer lady."—C. Dickens, *Our Mutual Friend* (1864).

Johnny Crapaud. A Frenchman was so called by English sailors in the time of Napoleon I. The Flemings called the French "Crapaud Franchos." The allusion is to the toads borne in the ancient arms of France.

John Ridd, herculean hero of Exmoor, and lover of *Lorna Doone.* By various exploits, he achieves knighthood, and marries Lorna.—R. D. Blackmore, *Lorna Doone.*

Johnson (*Dr. Samuel*), lexicographer, essayist, and poet (1709–1784).

I own I like not Johnson's turgid style,
That gives an inch th' importance of a mile:
Casts of manure a wagon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat;
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Bids ocean labor with tremendous roar,
To heave a cockle-shell upon the shore.
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart.
Peter Pindar [Dr. John Woleot] (1816).

Johnstone (*Auld Willie*), an old fisherman, father to Peggy, the laundry-maid at Woodburne.

Young Johnstone, his son.—Sir W. Scott, *Guy Mannering* (time, George II.).

Joliffe (2 *syl.*), footman to Lady Penfeather.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

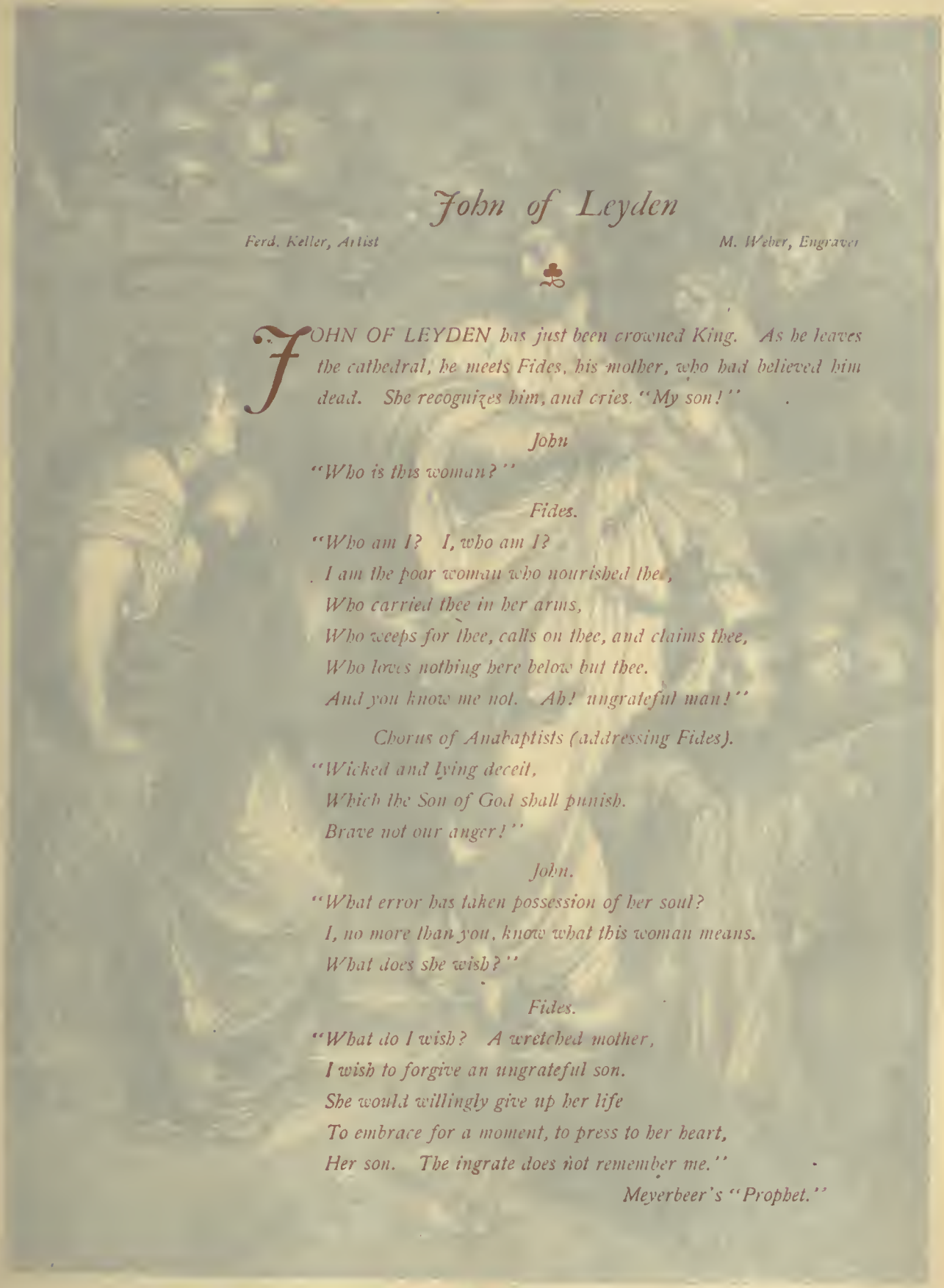
Joliffe (*Joceline*), under-keeper of Woodstock Forest.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Joliquet (*Bibo*), the *garçon* of the White Lion Inn, held by Jerome Lesurgues (2 *syl.*).—Edward Stirling, *The Courier of Lyons* (1852).

Jollup (*Sir Jacob*), father of Mrs. Jerry Sneak and Mrs. Bruin. Jollup is the vulgar, pomposo landlord of Garratt, who insists on being always addressed as "Sir Jacob."

Jolter. In the agony of terror, on hearing the direction given to put on the headlights in a storm off Calais, Smollett tells us that Jolter went through the steps of a mathematical proposition with great fervor instead of a prayer.

Jonas, the name given in *Absalom and Achitophel*, to Sir William Jones, judge of the Irish Court of Common Pleas under James I. It is a pun on the name.—Dryden, *Absalom and Achitophel*, i. (1681).



John of Leyden

Ferd. Keller, Artist — M. Weber, Engraver

JOHN OF LEYDEN has just been crowned King. As he leaves the cathedral, he meets Fides, his mother, who had believed him dead. She recognizes him, and cries, "My son!"

John

"Who is this woman?"

Fides.

"Who am I? I, who am I?
I am the poor woman who nourished thee,
Who carried thee in her arms,
Who weeps for thee, calls on thee, and claims thee,
Who loves nothing here below but thee.
And you know me not. Ah! ungrateful man!"

Chorus of Anabaptists (addressing Fides).

"Wicked and lying deceit,
Which the Son of God shall punish.
Brave not our anger!"

John.

"What error has taken possession of her soul?
I, no more than you, know what this woman means.
What does she wish?"

Fides.

"What do I wish? A wretched mother,
I wish to forgive an ungrateful son.
She would willingly give up her life
To embrace for a moment, to press to her heart,
Her son. The ingrate does not remember me."

Meyerbeer's "Prophet."

JOHN OF LEYDEN.

Jonas, "smart," capable and somewhat priggish factotum of the Holliday family. *Sui generis* as regards learning, when one reflects that he entered his employer's service as a tramp. Equally remarkable as to virtue. Rollo's mentor; a New England *Harry Sandford.*—Jacob Abbott, *The Rollo Books.*

Jonathan, a sleek old widower. He was a parish orphan, whom Sir Benjamin Dove apprenticed, and then took into his family. When Jonathan married, the knight gave him a farm, rent-free and well stocked. On the death of his wife, he gave up the farm, and entered the knight's service as butler. Under the evil influence of Lady Dove, this old servant was inclined to neglect his kind master; but Sir Benjamin soon showed him that, although the lady was allowed to peck him, the servants were not.—R. Cumberland, *The Brothers* (1769).

Jonathan, one of the servants of General Harrison.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Jonathan, an attendant on Lord Saville. —Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jonathan (*Brother*), a national nickname for an American of the United States. In the Revolutionary war, Washington used to consult his friend, Jonathan Trumbull, governor of Connecticut, in all his difficulties. "We must ask brother Jonathan," was so often on his lips, that the phrase became synonymous with the good genius of the States, and was subsequently applied to the North Americans generally.

Jones (*Tom*), the hero of a novel by Fielding, called *The History of Tom Jones, a Foundling* (1749). Tom Jones is a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation. With all this, he is not to be admired; his reputation is flawed, he sponges for a guinea, he cannot pay his landlady, and he lets out his honor to hire.

Jones (*Mrs.*), the waiting-woman of Lady Penfeather.—Sir. W. Scott, *St. Ronan's Well* (time, George III.).

Jonson (*Ben*), the poet, introduced by Sir Walter Scott in his *Woodstock.* Shakespeare is introduced in the same novel.

Jopson (*Jacob*), farmer at the village near Clifton.

Cicely Jopson, Jacob's daughter. She marries Ned Williams.—Sir W. Scott, *Waverley* (time, George II.).

Jordan (*Mrs.*), the actress, who lived with the duke of Clarence, was Miss Dorothea Bland. She called herself Dora, first appeared in York as Miss Francis, and changed her name at the request of an aunt who left her a little property. When the change of name was debated between her and the manager, Tate suggested "Mrs. Jordan," and gave this very pertinent reason:

"You have crossed the water," said Tate, "so I'll call you 'Jordan.'"

Jorkins, the partner of Mr. Spenlow, in Doctor's Commons. Mr. Jorkins is really a retiring, soft-hearted man, but to clients he is referred to by Spenlow as the stern martinet, whose consent will be most difficult to obtain.—C. Dickens, *David Copperfield* (1849).

Jorworth-ap-Jevan, envoy of Gwenwyn, prince of Powys-land.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Josaphat, a young Indian prince, of whom it had been predicted that he would embrace Christianity and become a devotee. His father tried to seclude him from all knowledge of misery and evil, and to attach him only to pleasurable pursuits. At length the young prince took three drives, in one of which he saw Old Age, in another sickness, and in the third Death. This had such an effect upon him that he became a hermit, and at death was canonized both by the Eastern and Western Churches.—Johannes Damascenus, *Balaam and Josaphat* (eight century).

Josceline (*Sir*), an English knight and crusader in the army of Richard I.—Sir W. Scott, *The Talisman* (time, Richard I.).

José (*Don*), father of Don Juan, and husband of Donna Inez. He was henpecked and worried to death by his wife's "proprieties." To the world they were "models of respectability," but at home they were "cat and dog." Donna Inez tried to prove him mad, in order to obtain a divorce, and "kept a journal where all his faults were noted." "She witnessed his agonies with great magnanimity;" but, while seeking a divorce, Don José died.—Byron, *Don Juan*, i. 26, 33 (1819).

Joseph, the old gardener at Shaw's Castle.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Joseph, a Jew of the noblest type; with unbounded benevolence and most excellent charity. He sets a splendid example of "Christian ethics" to those who despised him for not believing the "Christian creed." Joseph the Jew was the good friend of the Christian minister of Mariendorpt.—S. Knowles, *The Maid of Mariendorpt* (1838).

Joseph Frowenfeld, apothecary of German extraction, settled in Louisiana, and patronized by the Grandissimes. "As hard to move as a cow in the moonlight," Dr. Keene says of him, "and knows just about as much of the world." Yet Dr. Keene trusts him where simple loyality and true manliness are required, and it is a heart worth the keeping that Professor Frowenfeld gives into the care of Clotilde Nuncanou.—George W. Cable, *The Grandissimes* (1880).

Joseph (*A*), a young man not to be seduced from his continency by any temptation. The reference is to Joseph in Potiphar's house (*Gen.* xxxix.).

Joseph (*St.*) of Arimathe'a, said to have brought to Glastonbury in a mystic vessel some of the blood which trickled from the wounds of Christ at the Crucifixion, and some of the wine left at the Last Supper. This vessel plays a very prominent part in the Arthurian legends.

> Next holy Joseph came. . . .
> The Saviour of mankind in sepulchre that laid;
> That to the Britons was th' apostle. In his aid
> St. Duvian, and with him St. Fagan, both which were
> His scholars.
>
> Drayton, *Polyolbion*, xxiv. (1622).

*** He also brought with him the spear of Longinus, the Roman soldier who pierced the side of Jesus.—Sir T. Malory, *History of Prince Arthur*, i. 40 (1470).

Jos'ephine (3 *syl.*), wife of Werner, and mother of Ulric. Josephine was the daughter of a decayed Italian exile of noble blood.—Byron, *Werner* (1822).

Jos'ian, daughter of the king of Armenia, and wife of Sir Bevis, of Southampton. It was Josian who gave the hero

Monsieur Jourdain and Nicole

C. R. Leslie, Artist *C. Sharpe, Engraver*

LE BOURGEOIS GENTILHOMME—The Cit who apes the nobleman—in spite of its extravagance, is a great favorite, and allusions are more frequently made to it than to any other of Molière's plays.

Leslie's picture represents a scene in the third act of the comedy. It illustrates the following passage :

M. Jourdain

Excellent ! Ho ! Ho ! So ! Gently now ! The devil take your impudence !

Nicole

But you keep telling me to thrust !

M. Jourdain

Yes ! But you thrust in tierce before you have thrust in quatre, and you do not wait for me to parry.

In M. Jourdain, Molière attacks the folly, common to men grown suddenly rich, in all the world, in every age, of aping the manners of those above them in rank and fortune. He would learn off-hand, for he thinks his money can do everything, to dance, to sing, to fence, to dress like the noble class, and to have their manners and grace for the asking. After his fencing lesson, he tries his hand at the art with his servant Nicole, and cries for mercy when he finds her a match for him !

Molière's "Le Bourgeois Gentilhomme."

(By courtesy of Mitchell's, N.Y.)

MONSIEUR JOURDAIN AND NICOLE.

his sword, "Morglay" and his steed "Arundel."—Drayton, *Polyolbion*, ii. (1612).

Jossē (1 *syl.*) a jeweller. Lucinde (2 *syl.*), the daughter of Sganarelle, pined and fell away, and the anxious father asked his neighbors what they would advise him to do. Mon. Josse replied:

Pour moi, je tiens que la braverie, que l'adjustement est la chose qui réjouit le plus les filles; et si j'étoit que de vous, je lui achéterois dès aujourd' hui une belle garniture de diamants, ou de rubis, ou d'émeraudes."

Sgnarelle made answer:

"Vous êtes orfèvre, Monsieur Josse; et votre conseil sent son homme qui a envie de se défaire de sa marchandise."—Molière, *L'Amour Médicin*, i. 1 (1665).

Vous êtes orfèvre, Mon Josse ("You are a jeweller, Mon. Josse, and are not disinterested in your advice"). (See above).

Jo'tham, the person who uttered the parable of "The Trees choosing a King," when the men of Shechem made Abimelech king. In Dryden's *Absalom and Achitophel*, it stands for George Saville, marquis of Halifax.

Jotham, of piercing wit and pregnant thought,
Endued by nature, and by learning taught
To move assemblies . . . turned the balance, too;
So much the weight of one brave man can do.
Dryden, *Absalom and Achitophel*, i. (1681).

Jour, king of Mambrant, the person who carried off Jos'ian, the wife of Sir Bevis, of Southampton, his sword "Morglay," and his steed "Ar'undel." Sir Bevis, disguised as a pilgrim, recovered all three.—Drayton, *Polyolbion*, ii. (1612).

Jourdain (*Mons.*), an elderly tradesman, who has suddenly fallen into a large fortune, and wishes to educate himself up to his new position in society. He employs masters of dancing, fencing, philology, and so on; and the fun of the drama turns on the ridiculous remarks that he makes, and the awkward figure he cuts as the pupil of these professors. One remark is especially noted: he says he had been talking prose all his life, and never knew it till his professor told him.—Molière, *Le Bourgeois Gentilhomme* (1870).

Journalists. Napoleon I. said:

A journalist is a grumbler, a censurer, a giver of advice, a regent of sovereigns, a tutor of nations. Four hostile newspapers are more formidable than a thousand bayonets.

Jovian, emperor of Rome, was bathing one day, when a person stole his clothes, and passed himself off as the emperor. Jovian, naked and ashamed, went to a knight, said he was emperor, and begged the loan of a few garments for the nonce; but the knight called him an impostor, and had him scourged from the gate. He next went to a duke, who was his chief minister; but the duke had him confined, and fed on bread and water as a vagrant and a madman. He then applied at the palace, but no one recognized him there. Lastly, he went to his confessor, and humbled himself, confessing his sins. The priest took him to the palace, and the sham emperor proved to be an angel sent to reform the proud monarch. The story says that Jovian thenceforth reigned with mercy and justice till he died.—*Evenings with the Old Story-tellers.*

Joyeuse (2 *syl.*), Charlemagne's sword, which bore the inscription: *Decem præceptorum custos Carŏlus.* It was buried with the king, as Tizo'na (the Cid's sword) was buried with the Cid.

Joyeuse-Garde or **Garde-Joyeuse,** the estate given by King Arthur to Sir Launcelot du Lac, for defending the

queen's honor against Sir Mador. Here Sir Launcelot was buried.

Juan (*Don*), a hero of the sixteenth century, a natural son of Charles-quint, born at Ratisbonne, in 1545. He conquered the Moors of Grana'da, won a great naval victory over the Turks at Lepanto, made himself master of Tunis, and put down the insurgents of the Netherlands (1545–1578).

This is the Don Juan of C. Delavigne's drama entitled *Don Juan d'Autriche* (1835).

Juan (*Don*), son of Don Louis Tenorio, of Sicily, a heartless *roué*. His valet says of him:

"Tu vois en don Juan le plus grand scélérat que la terre ait jamais porté, un enragé, un chien, un démon, un Turc, un hérétique qui ne croit ni ciel, ni enfer, ni diable, qui passe cette vie en véritable bête brute, un pourceau d'Epicure, un vrai Sardanapale; qui ferme l'oreille à toutes les remontrances qu' on lui peut faire, et traite de bille-vesées tout ce que nous croyons." —Molière, *Don Juan*, i. 1 (1665).

Juan (*Don*), a native of Seville, son of Don Josê and Donna Inez (a blue stocking). When Juan was 16 years old, he got into trouble with Donna Julia, and was sent by his mother (then a widow) on his travels. His adventures form the story of a poem so called; but the tale is left incomplete. —Lord Byron, *Don Juan* (1819–21).

Juan (*Don*). The hero of Richard Mansfield's play bearing this title, is a gay youth, wild with the joys of liberty to which he is unaccustomed; saucy, audacious and winning, bent upon getting for himself all the pleasure life offers the young. He is tender, inconstant, brave, chivalric, irresponsible, and gains dignity by dying heroically (1891).

Juan (*Don*), or Don Giovanni, the prince of libertines. The original of this character was Don Juan Tenorio, of Seville, who attempted the seduction of the governor's daughter; and the father, forcing the libertine to a duel, fell. A statue of the murdered father was erected in the family vault; and one day when Don Juan forced his way into the vault, he invited the statue to a banquet. The statue accordingly placed itself at the board, to the amazement of the host, and, compelling the libertine to follow, delivered him over to devils, who carried him off triumphant.

Dramatized first by Gabriel Tellez (1626). Molière (1665) and Thomas Corneille, in *Le Festin de Pierre*, both imitated from the Spanish (1673), have made it the subject of French comedies; Goldoni (1765), of an Italian comedy; Glück, of a musical ballet (1765); Mozart, of an opera called *Don Giovanni* (1787), a princely work.

Juan Fernandez, a rocky island in the Pacific Ocean, near the coast of Chili. Here Alexander Selkirk, a buccaneer, resided in solitude for four years. Defoe is supposed to have based his tale of *Robinson Crusoe* on the history of Alexander Selkirk.

*** Defoe places the island of his hero "on the *east coast* of South America," somewhere near Dutch Guiana.

Juba, prince of Numidia, warmly attached to Cato while he lived at Utica (in Africa), and passionately in love with Marcia, Cato's daughter. Sempro'nius, having disguised himself as Juba, was mistaken for the Numidian prince by Marcia; and, being slain, she gave free vent to her grief, thus betraying the state of her affection. Juba overheard her, and as it would have been mere prudery to

Don Juan in the Barque

Eugene Delacroix, Artist — *L. Le Conteux, Engraver*

THE ship in which Don Juan sails is wrecked, and he and part of the crew take refuge in the long-boat.

"They counted thirty, crowded in a space
Which left scarce room for motion or exertion."

. . . . . .

After days of starvation, they draw lots as to which shall be killed as food for the others.

"The lots were made, and marked, and mixed, and handed
In silent horror; . . .
And the lot fell on Juan's luckless tutor."

Byron's "Don Juan."

DON JUAN IN THE BARQUE.

deny her love after this display, she freely confessed it, and Juba took her as his betrothed and future wife.—J. Addison, *Cato* (1713).

Jubal, son of Lamech and Adah. The inventor of the lyre and flute.—*Gen.* iv. 19–21.

Then when he [*Javan*] heard the voice of Jubal's lyre,
Instinctive genius caught the ethereal fire.
J. Montgomery, *The World before the Flood,* i. (1812).

Judas, in pt. ii. of *Absalom and Architophel,* most of which was written by Tate, is meant for Mr. Furgueson, a nonconformist, who joined the duke of Monmouth, and afterwards betrayed him.

Shall that false Hebronite escape our curse—
Judas, that keeps the rebels' pension-purse;
Judas, that pays the treason-writer's fee;
Judas, that well deserves his namesake's tree?
Absalom and Achitophel, ii. (1682).

Judas Iscariot. Klopstock says that Judas Iscariot had a heart formed for every virtue, and was in youth unpolluted by crime, insomuch that the Messiah thought him worthy of being one of the twelve. He, however, was jealous of John, because Jesus loved him more than He loved the rest of the apostles; and this hatred towards the beloved disciple made him hate the lover of "the beloved." Judas also feared (says Klopstock) that John would have a higher post than himself in the kingdom, and perhaps be made treasurer. The poet tells us that Judas betrayed Jesus under the expectation that it would drive Him to establish His kingdom at once, and rouse Him into action.—Klopstock, *The Messiah,* iii. (1748).

Judith Hutter. Handsome daughter of a frontier trapper, whose ruse of arraying herself in a court-dress, heretofore kept as a curiosity, and, resplendent in brocade and laces, passing herself off as an English stranger of rank, would have effected the release of the prisoners but for her weak-witted sister's avowal of her identity. She has been a favorite with more than one man, yet never loved until she knows *Deerslayer.* Her offer to marry him is refused gently and simply, and in shame she quits her accustomed haunts for what career we are left to conjecture.—James Fennimore Cooper, *The Deerslayer.*

Judith. Child-heroine of Marion Harland's novel of that name.

Judith, a beautiful Jewess of Bethu'lia, who assassinated Holofernês, the general of Nebuchadnezzar, to save her native town. When Judith showed the head of the general to her countrymen, they rushed on the invading army, and put it to a complete rout.—*Judith,* one of the books of the Apocrypha.

Judith (*Aunt*), sister to Master George Heriot, the king's goldsmith.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Judy, the wife of Punch. Master Punch, annoyed by the cries of the baby, gives it a knock, which kills it, and, to conceal his crime from his wife, throws the dead body out of the window. Judy comes to inquire about the child, and, hearing of its death, upbraids her lord stoutly, and tries on him the "reproof of blows." This leads to a quarrel, in which Judy is killed. The officers of justice, coming to arrest the domestic tyrant, meet the same fate as his child and wife; but at last the devil outwits him, he is hanged, and carried off to the place of all evil-doers.

Juel (*Nils*), a celebrated Danish admiral, who received his training under Tromp and De Ruyter. He defeated the Swedes in 1677 in several engagements.

Nils Juel gave heed to the tempest's roar . . .
"Of Denmark's Juel who can defy
The power?"
Longfellow, *King Christian* [V.]

Juliet'ta, the witty, sprightly attendant of Alinda.—Beaumont and Fletcher, *The Pilgrim* (1621).

Julia, a lady beloved by Proteus. Her waiting-woman is Lucetta.—Shakespeare, *Two Gentlemen of Verona* (1594).

Julia, the "ward" of Master Walter, "the hunchback." She was brought up by him most carefully in the country, and at a marriageable age was betrothed to Sir Thomas Clifford. Being brought to London, she was carried away in the vortex of fashion, and became the votary of pleasure and dissipation, abandoned Clifford, and promised to marry the earl of Rochdale. As the wedding day drew nigh, her love for Clifford returned, and she implored her guardian to break off her promise of marriage to the earl. Walter now showed himself to be the real earl of Rochdale, and father of Julia. Her nuptials with the supposed earl fell to the ground, and she became the wife of Sir Thomas Clifford.—S. Knowles, *The Hunchback* (1831).

Julia (*Donna*), a lady of Sev'ille, of Moorish origin, a married woman, "charming, chaste, and twenty-three." Her eye was large and dark, her hair glossy, her brow smooth, her cheek "all purple with the beam of youth," her husband 50, and his name Alfonso. Donna Julia loved a lad of 16, named Don Juan, "not wisely but too well," for which she was confined in a convent.—Byron, *Don Juan,* i. 59–188 (1819).

Tender and impassioned, but possessing neither information to occupy her mind, nor good principles to regulate her conduct, Donna Julia is an illustration of the women of Seville, "whose minds have but one idea, and whose life business is intrigue." The slave of every impulse . . . she now prostrates herself before the altar of the Virgin, making the noblest efforts "for honor, pride, religion, virtue's sake," and then, "in the full security of innocence," she seeks temptation, and finds retreat impossible.—Finden, *Byron Beauties.*

Julia Dodd. English girl in love with *Alfred Hardie,* her brother's college mate. Alfred is abducted on the eve of their wedding-day, by order of his father, who has his own reasons for opposing the match. Julia goes to the church to meet him, and returns home unmarried. After many and curious *contretemps* and some disasters, the young couple are re-united.—Charles Reade, *Very Hard Cash.*

Julia Melville, a ward of Sir Anthony Absolute; in love with Faulkland, who saved her life when she was thrown into the water by the upsetting of a boat.—Sheridan, *The Rivals* (1775).

Julian (*Count*), a powerful lord of the Spanish Goths. When his daughter Florinda was violated by King Roderick, the count was so indignant that he invited over the Moors to come and push Roderick from the throne, and even turned renegade the better to effect his purpose. The Moors succeeded, but condemned Count Julian to death, "to punish treachery, and prevent worse ill." Julian, before he died, sent for "Father Maccabee," and said:

"I would fain
Die in the faith wherein my fathers died.
I feel that I have sinned, and from my soul

Renounce the impostor's faith, which in my soul
No place obtained.
Southey, *Roderick, etc.*, xxiv. (1814).

Julian (*St.*), patron saint of hospitality. An epicure, a man of hospitality.

An househalder and that a gret was he;
Seint Julian he was in his countré.
Chaucer, *Introduction to Canterbury Tales* (1388).

Julian St. Pierre, the brother of Mariana (*q. v.*).—S. Knowles, *The Wife* (1833).

Juliana, eldest daughter of Balthazar. A proud, arrogant, overbearing "Katharine," who marries the duke of Aranza, and intends to be lady paramount. The duke takes her to a poor hut, which he calls his home, gives her the household duties to perform, and pretends to be a day-laborer. She chafes for a time; but his manliness, affection, and firmness, get the mastery; and when he sees that she loves him for himself, he announces the fact that after all he is the duke, and she the duchess of Aranza.—J. Tobin, *The Honeymoon* (1804).

Ju'liance, a giant.—Sir T. Malory, *History of Prince Arthur*, i. 98 (1470).

Julian West. Young man, who, after a sleep of years, awakens to the new order of things depicted in *Looking Backward.*—Edward Bellamy.

Julie (2 *syl.*), the heroine of Molière's comedy entitled *Mons. de Pourceaugnac* (1669).

Julie (2 *syl.*), the heroine of J. J. Rousseau's novel entitled *Julie, ou la Nouvelle Héloïse* (1760). The prototype was the Comtesse d'Houdetot. Julie had a pale complexion, a graceful figure, a profusion of light brown hair, and her near-sightedness gave her "a charming mixture of *gaucherie* and grace." Rousseau went every morning to meet her, that he might receive of her that single kiss with which Frenchwomen salute a friend. One day, when Rousseau told her that she might innocently love others besides her husband, she näively replied, "Je pourrais donc aimer mon pauvre St. Lambert." Lord Byron has made her familiar to English readers.

His love was passion's essence . . .
This breathed itself to life in Julie; this
Invested her with all that's wild and sweet;
This hallowed, too, the memorable kiss
Which every morn his fevered lip would greet
From her's, who but with friendship his would meet.
Byron, *Childe Harold*, iii. 79 (1816).

Julie de Mortemar, an orphan, ward of Richelieu, and loved by King Louis XIII., Count Baradas, and Adrien de Mauprat, the last of whom she married. After many hair-breadth escapes and many a heart-ache, the king allowed the union, and blessed the happy pair.—Lord Lytton, *Richelieu* (1839).

Ju'liet, daughter of Lady Cap'ulet, of Verona, in love with Ro'meo, son of Montague (3 *syl.*), a rival house. As the parents could not be brought to sanction the alliance, the whole intercourse was clandestine, as was their marriage. In order to prevent the threatened marriage with Count Paris, by the advice of Friar Laurence she took a sleeping draught, and was carried to the family vault. The intention was that on waking, she should elope with Romeo; but Romeo, seeing her in the vault, killed himself from grief; and when Juliet awoke and found Romeo dead, she killed herself also.—Shakespeare, *Romeo and Juliet* (1598).

C. H. Wilson says of Mrs. Baddeley (1742–1780) that her "'Juilet' was never surpassed." W. Donaldson, in his *Recollections*, says that "Miss O'Neill made her first appearance in Covent Garden Theatre in 1815 as 'Juliet,' and never was such an impression made before by any actress whatsoever." Miss Fanny Kemble and Miss Helen Faucit were both excellent in the same character. The youngest Juliet was Miss Rosa Kenney (under 18), who made her *début* in this character at Drury Lane, in 1879.

The doating fondness and silly peevishness of the nurse tends to relieve the soft and affectionate character of "Juliet," and to place her before the audience in a point of view which those who have seen Miss O'Neill perform "Juliet," know how to appreciate.—Sir W. Scott, *The Drama.*

Juliet, the lady beloved by Claudio, brother of Isabella.—Shakespeare, *Measure for Measure* (1603).

Ju'lio, a noble gentleman, in love with Lelia, a wanton widow.—Beaumont and Fletcher, *The Captain* (1613).

Julio of Harancour, "the deaf and dumb" boy, ward of Darlemont, who gets possession of Julio's inheritance and abandons him in the streets of Paris. Julio is rescued by the Abbé De l'Epée, who brings him up, and gives him the name of Theodore. Julio grows up a noble-minded and intelligent young man, is recognized by the Franval family, and Darlemont confesses that "the deaf and dumb" boy is the count of Harancour.—Th. Holcroft, *The Deaf and Dumb* (1785).

Julius (*St.*) a British martyr of Caerleon or the City of Legions (*Newport*, in South Wales). He was torn limb from limb by Maximia'nus Herculius, general of the army of Diocle'tian, in Britain. Two churches were founded in the City of Legions, one in honor of St Julius, and one in honor of St. Aaron, his fellow-martyr.

. . . two other . . . sealed their doctrine with their blood;
St. Julius, and with him St. Aaron, have their room.
At Carleon, suffering death by Diocletian's doom,
Drayton, *Polyolbion*, xxiv (1622).

Jumps (*Jemmy*), in *The Farmer*. One of the famous parts of Jos. Munden (1758–1832).

June.

"Under some old apple-tree
Jes' a-restin' through and through,
I could git along without
Nothin' else at all to do,
Only jest a wishin' you
Was a-gittin' there like me,
And June was Eternity?"
James Whitcomb, *Knee-deep in June* (1888).

June.

"What is so rare as a day in June?
Then, if ever come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays."
James Russell Lowell, *The Vision of Sir Launfal.*

Juno's Birds. Juno is represented in works of art as drawn through fields of air by a pair of peacocks harnessed to her chariot.

Jupe (*Signor*), clown in Sleary's circus, passionately attached to his daughter Cecilia. Signor Jupe leaves the circus suddenly, because he is hissed, and is never heard of more.

Cecilia Jupe, daughter of the clown. After the mysterious disappearance of her father, she is adopted and educated by Thomas Gradgrind, Esq., M.P.—C. Dickens, *Hard Times* (1854).

Kägebein and Bodinus

Conrad Beckmann, Artist

AS the Assistant-Rector Bodinus is sitting in his comfortable study on Christmas Eve, there is a knock at the door, and his friend the Advocate Kägebein enters, knocking the snow off his feet. Bodinus is a scholar, a disciple and friend of Voss, and a worshipper of Lessing, whose portrait, as our picture shows, always hangs before him as he works. He is also, in his way, a good poet, or at least one who knows the difference between good poetry and bad. Kägebein is a shallow fellow, full of conceit, and is puffed up with the notion that the King intends to make him court poet. When Bodinus sees him coming he knows that he is to be made the sacrificial lamb and must listen to Kägebein's machine-made verses. He submits to the infliction as long as he can, but at last his patience gives out. "Oh! Hold your tongue!" he cries, and seizes Kägebein's papers and whirls them all together. "It would take a man a week to understand what you are after!"

Fritz Reuter.

KÄGEBEIN AND BODINUS.

Just (*The*).

Aristi'des, the Athenian (died B.C. 468).

Ba'haram, called *Shah endeb* ("the just king"). He was the fifth of the Sassan'idês (276–296).

Cassimir II. of Poland (1117, 1177–1194).

Ferdinand I. of Arragon (1373, 1412–1416).

Haroun-al-Raschid ("*the just*"), the greatest of the Abbasside caliphs (765, 786-808).

James II. of Arragon (1261, 1285–1326).

Khosru or Chosroes I., called by the Arabs *Molk al Adel* ("the just king"). He was the twenty-first of the Sassanidês (*, 531–579).

Moran, counsellor of Feredach, an early king of Ireland.

Pedro I. of Portugal (1320, 1357–1367).

Justin'ian (*The English*), Edward I. (1239, 1272–1307).

Ju'venal (*The English*), John Oldham (1653–1683.)

Juvenal (*The Young*). [Dr.] Thomas Lodge is so called by Robert Green (1555–1625).—*A Groat'sworth of Wit, bought with a Million of Repentance.*

Ju'venal of Painters (*The*), William Hogarth (1697–1794).

J'y suis et j'y reste ("Here am I placed, and here I mean to remain"). This was said by Marshal de MacMahon, and shows the character of the marshal-president of the French better than a volume (1877). But he resigned in 1879.

KAIL, a prince of Ad, sent to Mecca to pray for rain. Three clouds appeared, a white one, a red one, and a black one, and Kail was bidden to make his choice. He chose the last, but when the cloud burst, instead of rain it cast out lightning, which killed him.—Sale, *Al Korân*, vii. note.

Kail'yal (2 *syl.*), the lovely and holy daughter of Ladur'lad, persecuted relentlessly by Ar'valan; but virtue and chastity, in the person of Kailyal, always triumphed over sin and lust. When Arvalan "in the flesh" attemped to dishonor Kailyal, he was slain by Ladurlad; but he then continued his attacks "out of the flesh." Thus, when Kailyal was taken to the Bower of Bliss by a benevolent spirit, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 *syl.*) to drag him thence; the dragons, however, unable to mount to paradise, landed him in a region of thick-ribbed ice. Again, Kailyal, being obliged to quit the Bower, was made the bride of Jaga-naut, and when Arvalan presented himself before her again, she set fire to the pagoda, and was carried from the flames by her father, who was charmed from fire as well as water. Lastly, while waiting for her father's return from the submerged city, whither he had gone to release Ereen'ia (3 *syl.*), Arvalan once more appeared, but was seized by Baly, the governor of hell, and cast into the bottomless pit. Having descended to hell, Kailyal quaffed the water of immortality, and was taken by Ereenia to his Bower of Bliss, to dwell with him forever in endless joy.—Southey, *Curse of Kehama* (1809).

Kaimes (*Lord*), one of the two judges

in Peter Peebles's lawsuit.—Sir W. Scott, *Redgauntlet* (time, George III.).

Kalas'rade (3 *syl.*), the virtuous wife of Sadak, persecuted by the Sultan Am'urath. (See SADAK).—Ridley, *Tales of the Genii*, xi. (1751).

Kaled, Gulnare (2 *syl.*), disguised as a page, in the service of Lara. After Lara is shot, she haunts the spot of his death as a crazed woman, and dies at length of a broken heart.

> Light was *his* form, and darkly delicate
> That brow whereon *his* native sun had sate . . .
> And the wild sparkle of *his* eye seemed caught
> From high, and lightened with electric thought;
> Tho' its black orb those long low lashes' fringe
> Had tempered with a melancholy tinge.
>
> Byron, *Lara* (1814).

Kalemberg (*The curé of*), a *recueil* of facetiæ. The escapades of a young student made a chaplain in the Austrian court. He sets at defiance and torments every one he encounters, and ends in being court fool to Otho the Gay, grandson of Rudolf of Hapsburg.—*German Poem* (fifteenth century).

Kalyb, "the Lady of the Woods," who stole St. George from his nurse, brought him up as her own child, and endowed him with gifts. St. George enclosed her in a rock, where she was torn to pieces by spirits. Johnson.—*Seven Champions of Christendom*, i. (1617).

Kâ'ma, the Hindû god of love. He rides on a sparrow, the symbol of lust; holds in his hand a bow of sugar-cane strung with bees; and has five arrows, one for each of the five senses.

Kanchen. In *Overland through Asia* Thomas Wallace Knox gives a thrilling story of a wolf-hunt with his host, Kanchen. Ivan, a servant, attended them, and a live pig was fastened to the back of the sledge as a bait. Instead of a single wolf a large pack was drawn by the squealing of the pig, which was cut loose and left in the road by Kanchen's order. The race for life was interrupted by an upset that threw the servant out. Kanchen and his guest kept hold of the sledge and left him to his fate. It was the only hope of life. The master's hair turned gray that night, and he lived ever afterward in seclusion (1870).

Karûn, son of Yeshar and Izhar, uncle of Moses, the most beautiful and wealthy of all the Israelites.

Riches of Karûn, an Arabic and Jewish proverb. The Jews say that Karûn had a large palace, the doors of which were of solid gold.—Sale, *Korân*, xxviii.

*** This Karûn is the Korah of the Pentateuch.

Kate [PLOWDEN], niece of Colonel Howard of New York, in love with Lieutenant Barnstable, of the British navy, but promised by the colonel in marriage to Captain Boroughcliff, a vulgar, conceited Yankee. Ultimately, it is discovered that Barnstable is the colonel's son, and the marriage is arranged amicably between Barnstable and Kate.—E. Fitzball, *The Pilot.*

Kate Lancaster. Charming hostess of the Brandon house, a legacy from her name-aunt. She chooses her dearest girl friend for her companion, and the two go down from Boston to spend the summer in the seaside town.—Sara Orne Jewett, *Deephaven* (1877).

Kath'arina, the elder daughter of Bâptista, of Padua. She was of such an un-

governable spirit and fiery temper, that she was nicknamed "The Shrew." As it was very unlikely any gentleman would select such a spitfire for his wife, Baptista made a vow that his younger daughter, Bianca, should not be allowed to marry before her sister. Petruchio married Katharina and tamed her into a most submissive wife, insomuch that when she visited her father a bet was made by Petruchio and two other bridegrooms on their three brides. First Lucentio sent a servant to Bianca to desire her to come into the room; but Bianca sent word that she was busy. Hortensio next sent the servant "to entreat" his bride to come to him; but she replied that Hortensio had better come to her if he wanted her. Petruchio said to the servant, "Tell your mistress I command her to come to me at once;" she came at once, and Petruchio won the bet. —Shakespeare, *Taming of the Shrew* (1594).

Katharine, a lady in attendance on the princess of France. Dumain, a young lord in the suite of Ferdinand, king of Navarre, asks her hand in marriage, and she replies:

> A twelvemonth and a day
> I'll mark no words that smooth-faced wooers say.
> Come then . . .
> And if I have much love, I'll give you some.
> Shakespeare, *Love's Labor's Lost* (1594).

Katharine (*Queen*), the divorced wife of Henry VIII. Shakespeare, *Henry VIII.* (1601).

The following actresses are celebrated for their impersonations of this character: —Mrs. Pritchard (1711–1768); Margaret [Peg] Woffington (1718–1760); Mrs. Siddons (1755–1831); Mrs. Barley (1785–1850).

Katharine de Medici of China, Voochee, widow of King Tae-tsông. She was most imperious and cruel, but her energy was irresistible (684–705).

Katin'ka, a Georgian, "white and red, with great blue eyes, a lovely hand and arm, and feet so small they scarce seemed made to tread, but rather skim the earth." She was one of the three beauties of the harem, into which Don Juan was admitted in female disguise. The other two were Lolah and Dudù.—Byron, *Don Juan*, vi. 40, 41 (1824).

Katmîr', the dog of the seven sleepers. It spoke with a human voice, and said to the young men who wanted to drive it out of the cave, "I love those who love God. Go to sleep, masters, and I will keep guard." The dog kept guard over them for 309 years, and neither slept nor ate. At death it was taken up into paradise.—Sale, *Al Korân*, xviii. notes.

*** Katmîr, in the *Oriental Tales*, is called "Catnier."

He wouldn't give a bone to Katmîr, or *He wouldn't throw a bone to the dog of the seven sleepers*, an Arabic proverb, applied to a very niggardly man.

Kay (*Sir*), son of Sir Ector, and foster-brother of Prince Arthur, who made him his seneschal or steward. Sir Kay was ill-tempered, mean-spirited, boastful, and overbearing. He had not strength of mind enough to be a villain like Hagen, nor strength of passion enough to be a traitor like Ganelon and Mordred; but he could detract and calumniate, could be envious and spiteful, could annoy and irritate. His wit consisted in giving nicknames: Thus he called young Gareth "Big Hands" (*Beaumains*), "because his hands were the largest that ever anyone had seen." He called Sir Brewnor "The

Shocking Bad Coat" (*La Cote Male-tailé*), because his doublet fitted him so badly, and was full of sword-cuts.—Sir T. Malory, *History of Prince Arthur*, i. 3, 4, 120, etc. (1470). (See Key).

Kayward, the name of the hare in the beast-epic of *Reynard the Fox* (1498).

Kecksey, a wheezy old wittol, who pretends to like a termagant wife who can flirt with other men—ugh, ugh!—he loves high spirits—ugh, ugh!—and to see his wife—ugh, ugh! happy and scampering about—ugh, ugh!—to theatres and balls—ugh, ugh!—he likes to hear her laugh—ugh, ugh!—and enjoy herself—ugh, ugh! Oh! this troublesome cough!—ugh, ugh! —Garrick, *The Irish Widow* (1757).

Ke'derli, the St. George of Mohammedan mythology. Like St. George, he slew a monstrous dragon to save a damsel exposed to its fury, and, having drunk of the water of life, rode through the world to aid those who were oppressed.

Keelavine (*Mr.*), a painter at the Spa hotel.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Keenan's Charge at Chancellorsville, May 2, 1863, where part of a cavalry regiment, barely 300 in number, held 10,000 men in check until the last cavalry man fell, deserves to rank with the Charge of the Six Hundred, and the fight at Thermopylæ.

It is the theme of a poem by George Parsons Lathrop.

"As Keenan fought with his men side by side,
So they rode 'till there were no more to ride,
But over them lying there, shattered and mute
What deep echo rolls? 'Tis a death salute
From the cannon in place; for heroes ye braved
Your fate not in vain; the army was saved."
Keenan's Charge (1881).

Keene (*Abel*), a village schoolmaster, afterwards a merchant's clerk. Being led astray, he lost his place and hanged himself.—Crabbe, *Borough*, xxi. (1810).

Keepers, of Piers Plowman's visions, the Malvern Hills. Piers Plowman (W. or R. Langland, 1362) supposes himself fallen asleep on the Malvern Hills, and in his dream he sees various visions of an allegorical character pass before him. These "visions" he put into poetry, the whole containing 15,000 verses, divided into twenty parts, each part being called a *passus* or separate vision.

Keepers of Piers Plowman's vision, thro' the sunshine and the snow.
Mrs. Browning, *The Lost Bower*.

Keha'ma, the almighty rajah of earth, and all-powerful in Swerga, or heaven. After a long tyranny, he went to Pan'dalon (*hell*) to claim domination there also. Kehama demanded why the throne of Yamen (or Pluto) was supported by only three persons, and was told that he himself must be the fourth. He paid no heed to this prophecy, but commanded the amreeta-cup or draught of immortality to be brought to him, that he might quaff it and reign forever. Now there are two immortalities: the immortality of life for the good, and the immortality of death for the wicked. When Kehama drank the amreeta, he drank immortal death, and was forced to bend his proud neck beneath the throne of Yamen, to become the fourth supporter.—Southey, *Curse of Kehama* (1809).

*** Ladurlad was the person subjected to the "curse of Kehama," and under that name the story will be found.

Keltie (*Old*), innkeeper at Kinross.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Kempfer-Hausen, Robert Pearce Gillies, one of the speakers in the "Noctês Ambrosianæ."—*Blackwood's Magazine.*

Kendah, an Arabian tribe, which used to bury alive their female children as soon as they were born. The *Korân* refers to them in ch. vi.

Kenge (1 *syl.*), of the firm of Kenge and Carboy, Lincoln's Inn, generally called "Conversation Kenge," loving above all things to hear "the dulcet tones of his own voice." The firm is engaged on the side of Mr Jarndyce, in the great Chancery suit of "Jarndyce *v.* Jarndyce."—C. Dickens, *Bleak House* (1853).

Kenelm (*St.*) was murdered at Clente-in-Cowbage, near Winchelcumb, in Gloucestershire; but the murder "was miraculously notified at Rome by a white dove," which alighted on the altar of St. Peter's, bearing in his beak a scroll with these words:

> In Clent cow-pasture under a thorn,
> Of head bereft, lies Kenelm king-born.
> Roger de Wendover, *Chronicles* (died 1237).

Kenilworth, a novel by Sir W. Scott (1821). For interest it comes next to *Ivanhoe*, and the portrait of Queen Elizabeth is life-like and correct. That of Queen Mary is given in *The Abbot.* The novel is full of courtly gaieties and splendor, but contains the unhappy tale of the beautiful Amy Robsart, which cannot fail to excite our sympathy and pity.

Kenna, daughter or King Oběron, who fell in love with Albion, son of the island king. Oběron drove the prince from his empire, and when Albion made war on the fairy king, he was slain. Kenna then poured the juice of mōly over him, and the dead body was converted into a snowdrop. According to this fable, "Kensington Gardens" is a corruption of Kenna's-town-garden.—Tickell, *Kensington Garden* (died 1740).

Kennedy (*Frank*), an excise officer, who shows Mr. G. Godfrey Bertram, the laird of Ellangowan (magistrate), the smuggler's vessel chased by a war sloop. The smugglers afterwards murder him. —Sir W. Scott, *Guy Mannering* (time, George II.).

Kenneth (*Sir*), "Knight of the Leopard," a disguise assumed by David, earl of Huntingdon, prince royal of Scotland. —Sir W. Scott, *The Talisman* (time, Richard I.).

Kenneth (Kincaid), promising architect, with his way to make in the world. He marries pretty, engaging *Rosamond Holabird.*—A. D. T. Whitney, *The Other Girls.*

Kenrick (*Felix*), the old foster-father of Caroline Dormer. His wife Judith was her nurse. Kenrick, an Irishman, clings to his mistress in all her misfortunes, and proves himself a most attached, disinterested, and faithful old servant.—G. Colman, *The Heir-at-Law* (1797).

Kensington, according to Tickell's fables, is so called from the fairy Kenna, daughter of King Oběron. The tale is that Prince Albion was stolen by Milkah, the fairy, and carried to Kensington. When 19 years old, he fell in love with Kenna; but Oběron was so angry at this engagement, that he drove Albion out of the garden, and compelled Kenna to marry

Azuriel, a fairy from Holland Park. Albion laid his complaint before Neptune, who sent Oriel with a fairy army against Oberon. In this battle Albion was slain, and Neptune, in revenge, utterly destroyed the whole empire. The fairies, being dispersed, betook themselves to the hills and dales, the caves and mines. Kenna poured juice of the herb mōly over the dead body of Albion, and the unhappy prince was changed thus into a snowdrop.—Tickell, *Kensington Garden* (died 1740).

Kent. According to fable, Kent is so called from Can'ute, one of the companions of Brute the Trojan wanderer, who, according to Geoffrey's *British History*, settled in England, and founded a dynasty of kings. Canute had that part of the island assigned to him which was called Canutium, contracted into Can'tium, and again into Cant or Kent.

> But Canute had his portion from the rest,
> The which he called Canutium, for his hire,
> New Cantium, which Kent we commonly inquire.
> Spenser, *Faëry Queen*, II. x. 12 (1590).

Kent (earl of), under the assumed name of Caius, attended upon the old King Lear, when his two elder daughters refused to entertain him with his suite. He afterwards took him to Dover Castle. When the old king was dying, he could not be made to understand how Caius and Kent could be the same person.—Shakespeare, *King Lear* (1605).

Kent (*The Fair Maid of*), Joan, only daughter of Edmund Plantaganet, earl of Kent. She married thrice: (1) William de Montacute, earl of Salisbury, from whom she was divorced; (2) Sir Thomas Holland; and (3) her second cousin, Edward, the Black Prince, by whom she became the mother of Richard II.

Kent (*Margaret*), a handsome, proud woman, whose husband deserts her and lives in South America with a mistress, leaving her to support herself and child. He comes back poor and not penitent, and she considers it her duty to live with and to support him, although while she was believed by most of her acquaintances to be a widow she was beloved and wooed by Dr. Walton, a man worthy of her.

Robert Kent, the husband, is a queer compound of fascinating and repulsive traits. He takes his wife's hard-earned money as his due, and cajoles his little girl into giving "poor papa" the contents of her savings bank.—Ellen Olney Kirke, *The Story of Margaret Kent* (1886.).

Kenwigs (*Mr.*), a turner in ivory, and "a monstrous genteel man." He toadies Mr. Lillyvick, his wife's uncle, from whom he has "expectations."

Mrs. Kenwigs, wife of the above, considered "quite a lady," as she has an uncle who collects the water-rates, and sends her daughter Morleena to a day school.

The Misses Kenwigs, pupils of Nicholas Nickleby, remarkable for wearing their hair in long braided tails down their backs, the ends being tied with bright ribbons.—C. Dickens, *Nicholas Nickleby* (1838).

Kera Kahn, a gallant and generous Tartar chief in a war between the Poles and the Tartans.—J. P. Kemble, *Lodoiska* (a melodrama).

Kerns, light-armed Irish foot-soldiers. The word (*Kigheyren*) means "a hell shower;" so called because they were hell-rakes or the "devil's black-guard." (See Gallowglasses).—Stanihurst, *Description of Ireland*, viii. 28.

Kesche'tiouch, the shepherd who

joined the six Greek slaves of Ephesus, and was one of the "seven sleepers."

Keschetiouch's Dog, Catnier, called by Sale, in his notes to the *Korân*, "Katmîr." —Comte de Caylus, *Oriental Tales* ("History of Dakinos," 1743).

Kettledrummle (*Gabriel*), a covenanter preacher.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Kevin (*St.*), a young man who went to live on a solitary rock at Glendalough, in Wicklow. This he did to flee from Kath'leen, who loved him, and whose eyes he feared his heart would not be able to resist. Kathleen tracked him, and while he slept "bent over him;" but, starting from his sleep, the "holy man" cast the girl from the rock into the sea, which her ghost haunted amidst the sounds of sweet music. —T. Moore, *Irish Melodies*, iv. ("By that Lake. . . . " 1814).

Kew (*Mrs.*), wife of the lighthouse keeper at *Deephaven*.—Sara Orne Jewett, *Deephaven* (1877).

Key (*Sir*), son of Sir Ector, the foster-father of Prince Arthur. He was Arthur's seneschal, and is represented as rude and boastful. Sir Gaw'ain is the type of courtesy, Sir Launcelot of chivalry, Sir Mordred of treachery, Sir Galahad of chasity, Sir Mark of cowardice. (See KAY.)

Keyne [*Keen*] or ST. KEYNA, daughter of Braga'nus, prince of Garthmatrin or Brecon, called "Keyna, the Virgin." Her sister Melaria was the mother of St. David. Many nobles sought her in marriage, but she refused them all, being resolved to live and die a virgin. She retired to a spot near the Severn, which abounded with serpents, but at her prayer they were all turned into *Ammonites*, and "abide to this day." Subsequently she removed to Mount St. Michael, and by her prayer a spring of healing waters burst out of the earth, and whoever drinks first of this water after marriage will become the dominant house-power. "Now," says Southey, "a Cornishman took his bride to church, and the moment the ring was on ran up to the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said, 'My good man, I brought a bottle of the water to church with me, and drank of it before you started.'"—Southey, *The Well of St. Keyne* (1798).

Khadijah, daughter of Khowailed; Mahomet's first wife, and one of the four perfect women. There other three are Fâtima, the prophet's daughter; Mary, daughter of Imrân; and Asia, wife of the Pharaoh who was drowned in the Red Sea.

Khawla, one of the sorceresses in the caves of Dom-Daniel, "under the roots of the ocean." She is called "the woman-fiend," "fiercest of the enchanter brood." She had heard that one of the race of Hodei'rah (3 *syl.*) would be their destruction, so Okba was sent forth to cut off the whole race. He succeeded in killing eight, but one named Thal'aba escaped. Abdaldar was chosen to hunt him up and kill him. He found the boy in an Arab's tent, and raised the dagger, but ere the blow fell, the murderer himself was killed by the death-angel.—Southey, *Thalaba, the Destroyer* (1797).

Khid'ir or CHIDDER, the tutelary god of voyagers; his brother Elias is the tutelary god of travellers. The two brothers meet once a year at Mina, near Mecca.—Mour-

adgea d'Ohsson, *History of the Ottoman Empire* (1821).

Khorassan (*The Veiled Prophet of*), Mokanna, a prophet-chief, who wore a veil under pretence of shading the dazzling light of his countenance. The truth is, he had lost an eye, and his face was otherwise disfigured in battle. Mokanna assumed to be a god, and maintained that he had been Adam, Noah, and other representative men. When the Sultan Mahadi environed him so that escape was impossible, the prophet poisoned all his followers at a banquet, and then threw himself into a burning acid, which wholly consumed his body.—T. Moore, *Lalla Rookh* ("The Veiled Prophet, etc.," 1817).

Kifri, a giant and enchanter, the impersonation of atheism and blasphemy. After some frightful blasphemies, he hurls into the air a huge rock, which falls on himself and kills him, "for self-murderers are generally infidels or atheists."—Sir C. Morell [J. Ridley], *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Kildare (2 *syl.*), famous for the fire of St. Bridget, which was never allowed to go out. St. Bridget returns every twentieth year to tend to the fire herself. Part of the chapel of St. Bridget still remains, and is called "The Fire-house."

> Like the bright lamp that shone in Kildare's holy fane,
> And burned through long ages of darkness and storm.
> T. Moore, *Irish Melodies*, iii. ("Erin, O Erin!" 1814).

> Apud Kildariam occurrit ignis Sanctæ Brigidæ quem inextinguebilem vocant.—Giraldus Cambrensis, *Hibernia*, ii. 34 (1187).

Kilderkin (*Ned*), keeper of an eating-house at Greenwich.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Kilian (*St.*), an Irish missionary who suffered martyrdom at Würzburg, in 689. A cathedral was erected to his memory in the eighth century.

Kilian of Kersberg, the squire of Sir Archibald von Hagenbach.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Killing no Murder. Carpentier de Marigny, the enemy of Mazarin, issued, in 1658, a tract entitled *Tuer un Tyran n'est par un Crime.*

Sexby wrote a tract entitled *Killing no Murder*, generally thought to have been the production of William Allan. The object of the book was to show that it would be no crime to murder Cromwell.

Kilmansegg (*Miss*), an heiress with great expectations, and an artificial leg of solid gold.—Thomas Hood, *A Golden Legend* (1828).

King, a title of sovereignty or honor. At one time, crown tenants were called kings or dukes, at the option of the sovereign; thus, Frederick *Barbarossa* made one of his brothers a king-vassal, and another a duke-vassal, simply by the investiture of a sword. In English history, the lord of Man was styled "king;" so was the lord of the Isle of Wight, and the lord of Connaught, as clearly appears in the grants of John and Henry III. Several examples might be quoted of earls conferring the title of "king" on their vassals.—See Selden's *Titles of Honor*, iii. (1614).

King (*Arthur*). See Arthur.

King (*Like a*). When Porus, the Indian prince, was taken prisoner, Alexander asked him how he expected to be treated. "Like a king," he replied; and Alexander made him his friend.

King (*The Factory*), Richard Oastler, of Bradford, the successful advocate of the "Ten Hours Bill" (1789–1861).

King (*The Railway*), George Hudson; so called by the Rev. Sydney Smith (1800–1871).

King (*The Red*), the king of Persia; so called from his red turban.

Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—Sigismund.

King (*The Snow*), Gustavus Adolphus, of Sweden, killed in the "Thirty Years' War" at the battle of Lützen, 1632.

In Vienna he was called "The Snow King" in derision. Like a snow-ball, he was kept together by the cold, but as he approached a warmer soil he melted away and disappeared.—Dr. Crichton, *Scandinavia*, ii. 61 (1838).

King (*The White*). The ancient kings of Muscovy were so called from the white robe which they used to wear. Solomon wore a white robe; hence our Lord, speaking of the lilies of the field, says that "Solomon in all his glory was not arrayed like one of these" (*Luke* xii. 27).

Principem Moscoviæ *Album Regem* nuncupant. . . . Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—Sigismund.

*** Another explanation may be suggested; Muscovy was called "White Russia," as Poland was called "Black Russia."

King (*Tom*), "the choice spirit of the day for a quiz, a hoax, a joke, a jest, a song, a dance, a race, or a row. A jolly dog, a rare blood, a prime buck, rum soul, and funny fellow." He drives M. Morbleu, a French barber, living in the Seven Dials, London, almost out of his senses by inquiring over and over again for Mr. Thompson.—Moncrieff, *Mon. Tonson.*

(There is a *Mon. Tonson* by Taylor, 1768).

King (surnamed *the Affable*), Charles VIII. of France (1470, 1483–1498).

King (surnamed *the Amorous*), Philippe I. of France (1052, 1060–1108).

King (surnamed *Augustus*), Philippe II. of France. So called because he was born in August (1165, 1180–1223).

Sigismund II. of Poland; born in the month of August (1520, 1548–1572).

King (surnamed *the Avenger*), Alphonso XI. of Leon and Castile (1310, 1327–1350).

King (surnamed *the Bad*), Charles II. of Navarre (1332, 1349–1387).

William I. of the Two Sicilies (*, 1154–1166).

King (surnamed *the Bald*), Charles I., *la Chauve* of France (823, 875–877).

King (surnamed *Barbarossa* or *Red Beard*), Frederick II. of Germany (1121, 1152–1190).

King (surnamed *the Battler*), Alphonso I. of Aragon (*, 1104–1135).

King (surnamed *the Bearded*), Baldwin IV., earl of Flanders, *The Handsome Beard* (1160–1186).

Constantine IV. *Pogonātus*, emperor of Rome (648, 668–685).

King (surnamed *Beauclerk*), Henry I. of England (1068, 1100–1135).

King (surnamed *the Bellicose*), Henri II. *le Belliqueux* (1519, 1547–1559).

King (surnamed *the Black*), Heinrich III. of Germany (1017, 1046–1056).

King (surnamed *the Bold*), Boleslaus II. of Poland (1042, 1058–1090).

King (surnamed *Bomba*), Ferdinand II. of the Two Sicilies (1751, 1759–1825).

Francis II., *Bombalino* (1860).

King (surnamed *the Brave*), Alphonso VI. of Leon and Castile (1030, 1065–1109).

Alphonso IV. of Portugal (1290, 1324–1357).

King (surnamed *the Catholic*), Alphonso I. of Asturias (693, 739–757).

Ferdinand II. of Aragon (1452, 1474–1516).

Isabella, queen of Castile (1450, 1474–1504).

King (surnamed *the Ceremonious*), Peter IV. of Aragon (1317, 1336–1387).

King (surnamed *the Chaste*), Alphonso II. of Leon, etc. (758, 791–842).

King (surnamed *the Confessor*), Edward *the Confessor*, of England (1004, 1042–1066).

King (surnamed *the Conqueror*), Alexander the Great, *Conqueror of the World* (B.C. 356, 336–323).

Alphonso of Portugal (1094, 1137–1185).

Aurungzebe the Great, *Alemgir*, the Great Mogul (1618, 1659–1707).

Francisco Pizarro, *Conquistador*, of Peru (1475–1541).

James I. of Aragon (1206, 1213–1276)

Othman or Osman I. of Turkey (1259, 1299–1326).

William I. of England (1027, 1066–1087).

King (surnamed *the Cruel*), Pedro of Castile (1334. 1359–1360).

Pedro of Portugal (1320, 1357–1367).

King (surnamed *the Desired*), Louis XVIII. of France (1755, 1814–1824).

King (surnamed *the Fair*), Charles IV. (1294, 1322–1326).

Philippe IV. *le Bel*, of France (1268, 1285–1314).

King (surnamed *the Fat*), Alphonso II. of Portugal (1185, 1212–1223).

Charles III. of France (832, 884–888).

Louis VI., *le Gros*, of France (1078, 1108–1137).

Olaus II. of Norway (992, 1000–1030).

King (surnamed *the Father of Letters*), François I. of France (1494, 1515–1547).

King (surnamed *the Father of His People*), Louis XII. of France (1462, 1498–1515).

Christian III. of Denmark (1502, 1534–1559).

King (surnamed *the Fearless*), John, duke of Burgundy, *Sanspeur* (1371–1419).

Richard I., *Sanspeur*, duke of Normandy (932, 942–996).

King (surnamed *the Fierce*), Alexander I. of Scotland (*, 1107–1124).

King (surnamed *the Gallant*), an Italian, *Re Galantuomo*, Victor Emmanuel of Italy (1820, 1849–1878).

King (surnamed *the Good*), Alphonso VIII. of Leon and Castile (1155, 1158–1214).

John II. of France, *le Bon* (1319, 1350–1364).
John III., duke of Brittany (1286, 1312–1341).
John V. duke of Brittany (1388, 1399–1442).
Philippe III., *le Bon*, duke of Burgundy (1396, 1419, 1467).
Réné, titular king of Naples (1409–1452).
Richard II., duke of Normandy (*, 996–1026.)
William II. of the Two Sicilies (*, 1166–1189).

King (surnamed *the great*), Abbas I. of Persia (1557, 1585–1628).
Alexander of Macedon (B.C. 356, 340–323).
Alfred of England (849, 871–901).
Alphonso III. of Asturias, etc. (848, 866–912).
Alphonso V., count of Savoy (1249, 1285–1323).
Boleslaus I. of Poland (*, 992–1025).
Canute of England (995, 1014–1035).
Casimir III. of Poland (1309, 1333–1370).
Charlemagne (742, 768–814).
Charles III., duke of Lorraine (1543, 1547–1608).
Charles Emmanuel I., duke of Savoy (1562, 1580–1630).
Constantine I., emperor of Rome (272, 306–337).
Cosmo de' Medici, grand duke of Tuscany (1519, 1537–1574).
Ferdinand I. of Castile, etc., (*, 1034–1065).
Frederick II. of Prussia (1712, 1740–1786).
Frederick William, the Great Elector (1620, 1640–1688).
Gregory I., pope (544, 590–604).
Henri IV. of France (1553, 1589–1610).
Herod I. of the Jews (B.C. 73, 47–4).
Herod Agrippa I., the tetrarch (*, *–44).
Hiao-wen-tee of China (B.C. 206, 179–157).
John II. of Portugal (1455, 1481–1495).
Justinian I., emperor of the East (483, 527–565).
Khosrou or Chosroës I. of Persia (*, 531–579).
Leo I., pope (390, 440–461).
Louis XIV. of France (1638, 1643–1715).
Ludwig of Hungary (1326, 1342–1381).
Mahomet II. of Turkey (1430, 1451–1481).
Matteo Visconti, lord of Milan (1250, 1295–1322).
Maximilian, duke of Bavaria (1573–1651).
Napoleon I. of France (1769, 1804–1814, died 1821).
Nicholas I., pope (*, 858–867).
Otto I. of Germany (912, 936–973).
Pedro III. of Aragon (1239, 1276–1285).
Peter I. of Russia (1672, 1689–1725).
Sapor II. of Persia (310, 308–380).
Sigismund I. of Poland (1466, 1506–1548).
Theoderic of the Ostrogoths (454, 475–526).
Theodosius I., emperor (346, 378–395).
Vladimir, grand-duke of Russia (*, 973–1014).
Waldemar I. of Denmark (1131, 1157–1181).

King (surnamed *the Illustrious*), Albert V., emperor of Austria (1398, 1404–1439).
Jam-schid of Persia (B.C. 840–800).
Kien-lông of China (1736–1796).
Nicomedês II., *Epiphanes*, of Bithynia (*, 149–191).
Ptolemy V., *Epiphanes*, of Egypt (B.C. 210, 205–181).

King (surnamed *the Infant*), Ludwig IV. of Germany (893, 900–911).
Otto III. of Germany (980, 983–1002).

King (surnamed *Ironside*), Edmund II. of England (989, 1016 1017).
Frederick II., elector of Brandenburg was called "Iron Tooth" (1657, 1688–1713).
Nicholas of Russia was called "The Iron Emperor" (1796, 1826–1852).

King (surnamed *the Just*), Baharam of Persia (276–296).
Casimir II. of Poland (1117, 1177–1194).
Ferdinand I. of Aragon (1373, 1412–1416).
Haroun-al-Raschid (765, 786–808).
James II. of Aragon (1261, 1285–1327).
Khosrou or Chosroës I. of Persia (*, 531–579).
Louis XIII. of France (1601, 1610–1643).
Pedro I. of Portugal (1320, 1357–1367).

King (surnamed *the Lame*), Agesilaös of Sparta (B.C. 444, 398 36).
Albert II. of Austria (1289, 1330–1358), duke of Austria.
Charles II. of Naples (1248, 1289–1309).
Heinrich II. of Germany (972, 1002–1024).

King (surnamed *the Lion*), Alep Arslan (*the Valiant Lion*), son of Togrul Beg, the Perso-Turkish monarch (*, 1063–1072).
Arioch, called "The Lion King of Assyria (B.C. 1927–1897).
Damelowiez, prince of Haliez, who founded Lemburg ("the lion city" in 1259.)
Gustavus Adolphus, called "The Lion of the North" (1594, 1611–1632).
Heinrich, duke of Bavaria and Saxony (1129–1195).
Louis VIII. of France (1187, 1223–1226).
Richard I. of England, *Cœur de Lion* (1157, 1189–1199).
William of Scotland; so called because he chose for his cognizance *a red lion rampant* (*, 1165–1214).

King (surnamed *the Little*), Charles III. of Naples (1345, 1381–1386).

King, (surnamed *the Long-legged*), Edward I., *Longshanks*, of England (1239, 1272–1307).
Philippe V., *le Long*, of France (1294, 1317–1322).

King (surnamed *the Magnanimous*), Alphonso V. of Aragon and Naples (1385, 1416–1458).
Khosrou or Chosroës of Persia, *Noushirwan* (*, 531–579).

King (surnamed *the Magnificent*), Soliman I., sultan (1493, 1520–1566).

King (surnamed *the Martyr*), Charles I. of England (1600, 1625–1649).
Edward *the Martyr*, of England (961, 975–979).
Louis XVI. of France (1754, 1774–1793).
Martin I., pope (*, 649–655).

King (surnamed *the Minion*), Henri III. of France (1551, 1574–1589).

King (surnamed *the Noble*), Alphonso VIII., of Leon and Castile (1155, 1158–1214).
Charles III. of Navarre (*, 1387–1425).
Soliman, called *Tchelibi*, Turkish prince at Adrianople (died 1410).

King (surnamed *the Pacific*), Amadeus VIII., count of Savoy (1383, 1391–1449).

Frederick III. of Germany (1415, 1440–1493).
Olaus III. of Norway (*, 1030–1093).

King (surnamed *the Patient*), Albert IV., duke of Austria (1377, 1395–1404).

King (surnamed *the Philosopher*), Frederick the Great, called "The Philosopher of Sans Souci" (1712, 1740–1786).
Leo VI., emperor of the East (866, 886–911).
Marcus Aurelius Antonīnus of Rome (121, 161–180).

King (surnamed *the Pious*), Edward VI. of England (1537, 1547–1553).
Eric IX. of Sweden (*, 1155–1161).
Ernst I., founder of the house of Gotha (1601–1674).
Robert, *le Pieux*, of France (971, 996–1031).

King, (surnamed *the Prodigal*), Albert VI. of Austria (1418, 1439–1463).

King, surnamed *the Rash*), Charles, *le Temeraire*, of Burgundy (1433, 1467–1477), duke.

King (surnamed *the Red*), Amadeus VII., count of Savoy (1360, 1383–1391).
Otto II. of Germany (955, 973–983).
William II., *Rufus*, of England (1057, 1087–1100).

King (surnamed *Red Beard*), Frederick I., kaiser of Germany, called *Barbarossa* (1121, 1152–1190).
Horush or Horuc, sultan of Algiers (1474, 1516–1518).
Khair Eddin, sultan of Algiers (*, 1518–1546).

King (surnamed *the Saint*), Boniface I., pope (*, 4 8 422).
Boniface IV., pope (*, 607–615).
Celestine I., pope (*, 422–432).
Celestine V., pope (1215, 1294–1296).
Charles the Good, count of Flanders (*, 1119–1127).
David of Scotland (*, 1124–1153).
Eric IX. of Sweden (*, 1155–1160).
Ethelred I. of Wessex (*, 866–871).
Eugenius I., pope (*, 654–657).
Felix I., pope (*, 269–274).
Ferdinand III. of Castile and Leon (1200, 1217–1252).
Heinrich II. of Germany (972, 1002–1024).
Julius I., pope (*, 337–352).
Kâng-he of China (*, 1661–1722).
Ladislaus I. of Hungary (1041, 1077–1095).
Leo IX., pope (1002, 1049–1054).
Louis IX., of France (1215, 1226–1270).
Martin I., pope (*, 649–655).
Olaus II. of Norway (992, 1000–1030).
Stephen I. of Hungary (979, 997–1038).

King (surnamed *the Salic*), Conrad II. of Germany (*, 1024–1039).

King (surnamed *the Severe*), Peter I. of Portugal (1320, 1357–1367).

King (surnamed *the Silent*), Anastasius I., emperor of the East (430, 491–518).
William I., Stadtholder (1533, 1544–1584).

King (surnamed *the Simple*), Charles III. of France (879, 893–929).

King (surnamed *the Stammerer*), Louis II., *le Bégue*, of France (846, 877–879).
Michael II., emperor of the East (*, 820–829).

King (surnamed *the Terrible*), Ivan II. of Russia (1529, 1533–1584).

King (surnamed *the Thunderbolt*). Ptolemy, king of Macedon, eldest son of Ptolemy Sotêr I., was so called from his great impetuosity (B.C.*, 285–279).

King (surnamed *the Thunderer*), Stephen II. of Hungary (1100, 1114–1131).

King (surnamed *the Unready*), Ethelred II. of England (*, 978–1016). Unready, in this case, does not mean unprepared, but unwise, lacking *rede* ("wisdom or counsel").

King (surnamed *the Valiant*), John IV., duke of Brittany (1338, 1364–1399).

King (surnamed *the Victorious*), Charles VII. of France (1403, 1422–1461).

King (surnamed *the Well-beloved*), Charles VI. of France (1368, 1380–1422).
Louis XV. of France (1710, 1715–1774).

King (surnamed *the Wise*), Albert II., duke of Austria (1289, 1330–1358).
Alphonso X. of Leon and Castile (1203, 1252–1284).
Charles V. of France, *le Sage* (1337, 1364–1380).
Che-tsou of China (*, 1278–1295).
Frederick, elector of Saxony (1463, 1544–1554).
James I., *Solomon*, of England (1566, 1603–1625).
John V., duke of Brittany (1389, 1399–1442).

King (surnamed *the Wonder of the World*), Frederick II. of Germany (1194, 1215–1250.
Otto III. of Germany (980, 983–1002).

King (surnamed *the Young*), Dagobert II. of France (652, 656–679).
Leo II., pope (470, 474–474).
Louis VII., *le Jeune*, of France (1120, 1187–1180).
Ludwig II. of Germany (822, 855–875).
Romanus II., emperor of the East (939, 959–963).

King Franco'ni, Joachim Murat; so called because his dress was so exceedingly showy that he reminded one of the fine dresses of Franconi, the mountebank (1767–1815).

King Log, a *roi fainéant*, an allusion to Æsop's fable of the *Frogs asking for a King*. Jupiter threw a log into the pond for their first king, and a stork for their second. The one was too passive, the other was a "devourer of his people."

King Maker (*The*), Richard Neville, earl of Warwick, who fell in the battle of Barnet (1420–1471). So called, because when he espoused the Yorkists, Edward IV. was set up king; and when he espoused the Lancastrian side, Henry VI. was restored.

> Thus fortune to his end the mighty Warwick brings,
> This puissant setter-up and plucker-down of kings.
>
> Drayton, *Polyolbion*, xxii. (1622).

King Pétaud, a king whose subjects are all his equals. *The court of King Pétaud* is a board where no one pays any attention to the chairman; a meeting of all talkers and no hearers. The king of the beggars is called King Pétaud, from the Latin, *peto*, "I beg."

King Stork, a tyrant who devours his subjects and makes them submissive from fear. The allusion is to Æsop's fable of the *Frogs asking for a King*. Jupiter first sent them a log, but they despised the

passive thing; he then sent them a stork, who devoured them.

King and the Locusts. A king made a proclamation that, if any man would tell him a story which should last forever, he would make him his heir and son-in-law; but if anyone undertook to do so and failed, he should lose his head. After many failures, came one, and said: "A certain king seized all the corn of his kingdom, and stored it in a huge granary; but a swarm of locusts came, and a small cranny was descried, through which one locust could contrive to creep. So one locust went in, and carried off one grain of corn; and then another locust went in, and carried off another grain of corn; and then another locust went in," etc.; and so the man went on, day after day, and week after week, "and so another locust went in, and carried off another grain of corn." A month passed; a year passed. In six months more, the king said, "How much longer will the locusts be?" "Oh, your majesty," said the story-teller, "they have cleared at present only a cubit, and there are many thousand cubits in the granary." "Man, man!" cried the king; "you will drive me mad. Take my daughter, take my kingdom, take everything I have: only let me hear no more of these intolerable locusts!"—*Letters from an Officer in India* (edited by the Rev. S. A. Pears).

King and the Beggar. It is said that King Copethua or Cophetua of Africa fell in love with a beggar-girl, and married her. The girl's name was Penel'ophon; called by Shakespeare Zenel'ophon (*Love's Labor's Lost*, act iv. sc. 1, 1594).

King and the Cobbler. The interview between Henry VIII. and a merry London cobbler, is the subject of one of the many popular tales in which Bluff Hal is represented as visiting an humble subject in disguise.

King of Bark, Christopher III. of Denmark, Norway, and Sweden. So called because, in a time of scarcity, he had the bark of birchwood mixed with meal for food (died 1448).

King of Bath, Beau Nash, who was for fifteen years master of the ceremonies of the bath-rooms in that city, and conducted the balls with great splendor and judgment (1674–1761.)

King of England. This title was first assumed by Egbert in 828.

King of Exeter 'Change, Thomas Clark, friend of the famous Abraham Newland (1737–1817).

King of France. This title was first assumed by Louis VII. (1171). It was changed into "King of the French" by the National Assembly in 1789. Louis XVIII. resumed the title "king of France" in 1814; and Louis Phillipe again resumed the more Republican title "king of the French" (1830).

King of France. Edward III. of England assumed the title in 1337; but in 1801 it was relinquished by proclamation (time, George III.).

King of Ireland. This title was first assumed by Henry VIII. in 1542. The title previously assumed by the kings of England was "lord of Ireland."

King of Painters, a title assumed by Parrhasios. Plutarch says he wore a

purple robe and a golden crown (fl. B. C. 400).

King of Preachers, Louis Bourdaloue, a French clergyman (1632–1704).

King of Rome, a title conferred by Napoleon I. on his son the very day he was born; but he was generally called the duke of Reichstadt.

It is thought that this title was given in imitation of Charlemagne. If so, it was a blunder; Charlemagne was never "*king* of Rome," but he was "patrician of Rome." In the German empire, the heir-apparent was "king of the Romans," not "king of Rome." This latter title was expressly conferred on the German kings, and sometimes on their heirs, by a coronation at Milan. The German title equivalent to "dauphin," or "prince of Wales," was "king of the Romans."

King of Ships, Carausius, who assumed the purple in A. D. 287, and, seizing on Britain, defeated the emperor Maximian Herculius in several naval engagements (250, 287–293).

King of Yvetot [*Ev-to*], a king of name only; a mockery king; one who assumes mighty honors without the wherewithal to support them. Yvetot, near Rouen, was a seigneurie, on the possessor of which Clotaire I. conferred the title of king in 534, and the title continued till the fourteenth century.

> Il était un roi d'Yvetot,
> Peu connu dans l'histoire;
> Se levant tard, se couchant tôt,
> Dormant fort bien sans gloire.
> Béranger.

King of the Beggars, Bampfylde Moore Carew (1693–1770). He succeeded Claus Patch, who died 1730, and was therefore king of the beggars for forty years (1730–1770).

King of the World, the Roman emperor.

King Sat on the Rocky Brow *(A).* The reference is to Xerxes viewing the battle of Salmis from one of the declivities of mount Ægăl'ĕos.

> A king sat on the rocky brow
> Which looks o'er sea-born Salamis;
> And ships by thousands, lay below.
> Byron, *Don Juan,* iii. ("The Isles of Greece," 1820).

("Ships by thousands" is a gross exaggeration. The original fleet was only 1,200 sail, and 400 were wrecked off the coast of Sêpias before the sea-fight of Salamis commenced, thus reducing the number to 800 at most).

Kings should Die Standing *(A),* Vespasian said so, and Louis XVIII. of France repeated the same conceit. Both died standing.

King's Cave (*The*), opposite to Campbeltown (Argyllshire); so called because King Robert Bruce, with his retinue, lodged in it.—*Statistical Account of Scotland,* v. 167.

Kings. Many lines of kings have taken the name of some famous forefather or some founder of a dynasty as a titular name.—See Selden, *Titles of Honor,* v.

Alban kings, called *Silvius.*
Amalekite kings, *Agag.*
Bithynian kings, *Nicomēdés.*
Constantinopolitan kings, *Constantine.*
Egyptian kings, (ancient), *Pharaoh.*
" " (mediæval), *Ptolemy.*
Indian kings, called *Palibothrie* (from the City of Palibothra).
Parthian kings, *Ar'săcés.*

Roman emperors, *Cæsar.*

Servian kings, *Lazar, i.e.* Eleazar Bulk or *Bulk-ogar*, sons of Bulk.

Upsala kings, called *Drott.*

Royal patronymics.—Athenian, Cecrop'-idæ, from *Cecrops.*

Danish, Skiold-ungs, from *Skiold.*

Persian, Achmen'-idæ, from *Achmenês.*

Thessalian, Aleva-dæ, from *Alevas;* etc., etc.

Kings of Cologne (*The Three*), the three Magi who came from the East to offer gifts to the infant Jesus. Their names are Melchior, Gaspar, and Belthazar. The first offered *gold*, symbolic of kingship; the second, *frankincense*, symbolic of divinity; the third, *myrrh*, symbolic of death, myrrh being used in embalming the dead. (See COLOGNE).

Kings of England. Since the Conquest, not more than three successive sovereigns have reigned without a crisis:

William I., William II., Henry I.
Stephen, usurper.

Henry II., Richard I., John.
The pope gives the crown to the dauphin.

Henry III., Edward I., Edward II.
Edward II. murdered.

Edward III., Richard II.
Richard II. deposed.

Henry IV., V., VI.
Lancaster changed to York.

Edward IV., V., Richard III.
Dynasty changed.

Henry VII., VIII., Edward VI.
Lady Jane Grey.

Mary, Elizabeth.
Dynasty changed.

James I., Charles I.
Charles I. beheaded.

Charles II., James II.
James II. dethroned.

William III., Anne.
Dynasty changed.

George I., II., III.
Regency.

George IV., William IV., Victoria (indirect successions).

Kings of England. Except in one instance (that of John), we have never had a *great-grandchild* sovereign in direct descent. The exception is not creditable, for in John's reign the kingdom was given away twice; his son, Henry III., was imprisoned by Leicester; and his great-grandson, Edward II., was murdered. In two other instances a *grand-child* has succeeded, viz., Henry VI., whose reign was a continued civil war; and Edward VI., the sickly son of Jane Seymour. Stephen was a grandchild of William I., but a usurper; Richard II. was a grandchild of Edward III., and George III. was a grandson of George II.; but their fathers did not succeed to the throne.

William I.; his sons, William II., Henry I.

Stephen (a usurper).

Henry II.; his sons, Richard I., John (discrowned).

From John, in regular succession, we have Henry III. (imprisoned), Edward I., Edward II. (murdered), Edward III.

Richard II., son of the Black Prince, and without offspring.

Henry IV., Henry V., Henry VI., (civil wars).

Edward IV., Edward V.

Richard III. (no offspring).

Henry VII., Henry VIII., Edward VI.

Mary, Elizabeth (daughters of Henry VIII.).

James I., Charles I.

Cromwell (called lord protector).
Charles II., James II. (two brothers).
William III.
Anne.
George I., George II.
George III. (great-grandson of George I., but not in direct descent), George IV.
William IV. (brother of George IV.).
Victoria (the niece of William IV. and George IV.).

Kings of England. Three seems to be a kind of ruling number in our English sovereigns. Besides the coincidences mentioned above, connected with the number, may be added the following:— (1) That of the four kings who married French princesses, three of them suffered violent deaths, viz., Edward II., Richard II., and Charles I. (2) The three longest reigns have been three threes, viz., Henry III., Edward III., and George III. (3) We have no instance, as in France, of three brothers succeeding each other.

Kings of France. The French have been singularly unfortunate in their choice of royal surnames, when designed to express anything except some personal quality, as *handsome*, *fat*, of which we cannot judge the truth. Thus, Louis VIII., a very feeble man in mind and body, was surnamed *the Lion;* Philippe II., whose whole conduct was overreaching and selfish, was *the Magnanimous;* Philippe III., the tool of Labrosse, was *the Daring;* Philippe VI., the most unfortunate of all the kings of France, was surnamed *the Lucky;* Jean, one of the worst of all the kings, was called *the Good;* Charles VI., an idiot, and Louis XV., a scandalous debauchee, were surnamed *the Well-beloved;* Henri II., a man of pleasure, wholly under the thumb of Diane de Poitiers, was called *the War-like;* Louis XIII., most unjust in domestic life, where alone he had any freedom of action, was called *the Just;* Louis XIV., a man of mere ceremony and posture, who lost battle after battle, and brought the nation to absolute bankruptcy, was surnamed *the Great King.* (He was little in stature, little in mind, little in all moral and physical faculties; and *great* only in such littlenesses as posturing, dressing, ceremony and gormandizing). And Louis XVIII., forced on the nation by conquerors, quite against the general will, was called *the Desired.*

Kings of France. The succession of three brothers has been singularly fatal in French monarchism. The Capetian dynasty terminated with three brothers, sons of Philippe, *le Bel* (viz., Louis X., Philippe V., and Charles IV.). The Valois dynasty came to an end by the succession of the three brothers, sons of Henri II. (viz., François II., Charles IX., and Henri III.). The next or Bourbon dynasty terminated in the same manner (Louis XVI., Louis XVIII., and Charles X.).

After Charles IV. (the third brother of the Capetian dynasty), came Phillipe de Valois, a collateral descendant; after Henri III. (the third brother of the Valois dynasty), came Henry de Bourbon, a collateral descendant; and after Charles X. (the third brother of the Bourbon dynasty), came Louis Philippe, a collateral descendant. With the third of the third the monachy ended.

Kings Playing with their Children. The fine painting of J. D. Ingres, represents Henri IV. (of France) carrying his children pickaback, to the horror of the Spanish ambassador.

Plutarch tells us that Agesiläos was one

day discovered riding cock-horse on a walking-stick, to please and amuse his children.

George III. was on one occasion, discovered on all fours, with one of his children riding astride his back. He is also well remembered by the painting of "George III. Playing at Ball with the Princess Amelia."

Kingsale (*Lord*), allowed to wear his hat in the presence of royalty. In 1203, Hugh de Lacie treacherously seized Sir John de Courcy, lord of Kingsale, and King John condemned him to perpetual imprisonment in the Tower. When he had been there about a year, King John and Philippie *Auguste* of France agreed to determine certain claims by combat. It was then that John applied to de Courcy to be his champion; and, as soon as the giant knight entered the lists, the French champion ran away panic-struck. John now asked his champion what reward he could give him for his service. "Titles and estates I have enow," said de Courcy; and then requested that, after having paid obeisance, he and his heirs might stand covered in the presence of the king, and his successors.

Lord Forester had the same right confirmed to him by Henry VIII.

John Pakington, ancestor of Lord Hampton, had a grant made him in the 20th Henry VIII. "of full liberty during his life to wear his hat in the royal presence."

Kingship (*Disqualifications for*). Any personal blemish disqualified a person from being king during the semi-barbarous stage of society; thus, putting out the eyes of a prince, to disqualify him from reigning, was by no means uncommon. It will be remembered that Hubert designed to put out the eyes of Prince Arthur with this object. Witi'za, the Vizigoth, put out the eyes of Theodofred, "inhabilitandole pāra la monarchia," says Ferraras. When Albuquerque took possession of Ormuz, he deposed fifteen kings of Portugal, and, instead of killing them, put out their eyes.

Yorwerth, son of Owen Gwynedh, was set aside from the Welsh throne because he had a broken nose.

Count Oliba of Barcelona was set aside because he could not speak till he had stamped thrice with his foot, like a goat.

The son of Henry V. was to be received as king of France, only on condition that his body was without defect, and was not stunted.—Monstrelet, *Chroniqués*, v. 190 1512).

> Un Conde de Galheia que fuera valiado,
> Pelayo avie nombre, ome fo desforzado,
> Perdio la vision, andaba embargado,
> Ca ome que non vede, nom debie seer nado.
> Gonzalez de Berceo, *S. Dom*, 388 (died 1266).

Kinmont Willie, William Armstrong of Kinmonth. This notorious freebooter, who lived in the part latter of the sixteenth century, is the hero of a famous Scotch ballad.

Kinney (*Elder*). A good man, married to a pure, good woman. They work together in their home and parish, a benefaction to one another and to their little world, until the husband and pastor is called home by a fatal accident. His wife's hair turns white under the shock, yet she rallies her strong heart to read her husband's sermons to his people until they will hear of no other spiritual leader.—Draxy Miller's Dowry, *Saxe Holm Stories* (1886).

Kirk (*Mr. John*), foreman of the jury

on Effie Deans's trial.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Kirkcaldy (Scotland), a corruption of Kirk-Culdee, one of the churches founded in 563 by St. Colomb, and his twelve brethren, when they established the Culdee institutions. The doctrines, discipline and government of the Culdees resembled Presbyterianism.

Kirkrapine (3 *syl.*), a sturdy thief, "wont to rob churches of their ornaments and poor men's boxes." All he could lay hands on he brought to the hut of Abessa, daughter of Corce'ca. While Una was in the hut, Kirkrapine knocked at the door, and as it was not immediately opened, knocked it down; whereupon the lion sprang on him, "under his lordly foot did him suppress," and then "rent him in thousand pieces small."

The meaning is that popery was reformed by the British lion, which slew Kirkrapine or put a stop to the traffic in spiritual matters. Una represents truth of the Reformed Church.—Spenser, *Faëry Queen*, i. 3 (1590).

Kit [Nubbles], the lad employed to wait on little Nell, and do all sorts of odd jobs at the "curiosity shop" for her grandfather. He generally begins his sentences with "Why then." Thus, "'Twas a long way, wasn't it, Kit!" "Why then, it was a goodish stretch," returned Kit. "Did you find the house easily?" "Why then, not over and above," said Kit. "Of course you have come back hungry?" "Why then, I do think I am rather so." When the "curiosity shop" was broken up by Quilp, Kit took service under Mr. Garland, Abel Cottage, Finchley.

Kit Carson's Ride tells how he, his newly-made bride, and Revels, his comrade, rode before a prairie fire, entangled in a herd of frightened, savage buffaloes, until Revels dropped dead, and the red flames snatched his bride from him, and his horse bore him senseless, into safety.

"Sell Paché! You buy him! A bag full of gold
You show him! Tell of him the tale I have told!
Why he bore me through fire, is blind and is old."

Joaquin Miller, *Songs of the Sierras* (1871).

Kite (*Sergeant*), the "recruiting officer." He describes his own character thus:

"I was born a gypsy, and bred among that crew till I was 10 years old; there I learnt *canting* and *lying*. I was bought from my mother by a certain nobleman for three pistoles, who .... made me his page; there I learnt *impudence* and *pimping*. Being turned off for wearing my lord's linen, and drinking my lady's ratafia, I turned bailiff's follower; there I learnt *bullying* and *swearing*. I at last got into the army, and there I learnt .... *drinking*. So that ... the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd."—G. Farquhar, *The Recruiting Officer*, iii. 1 (1705).

Sergeant Kite is an original picture of low life and humor, rarely surpassed.—R. Chambers, *English Literature*, i. 599.

The original "Sergeant Kite" was R. Eastcourt (1668–1713).

Kitely (2 *syl.*), a rich City merchant, extremely jealous of his wife.—Ben Jonson, *Every Man in His Humor* (1598).

Kit-Kat Club, held in Shire Lane, now called Lower Serle's Place (London). The members were whig "patriots" who, at the end of William III.'s reign, met to secure the Protestant succession. Joseph Addison, Steele, Congreve, Garth, Vanbrugh, Mainwaring, Walpole, Pulteney, etc., were members.

Kitt Henshaw, boatman to Sir Patrick Charteris, of Kidfauns, provost of Perth. —Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Kittlecourt (*Sir Thomas*), M.P., neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Kitty, one of the servants of Mr. Peregrine Lovel. She spoke French like a native, because she was once "a half boarder at Chelsea." Being asked if she had read Shakespeare: "Shikspur, Shikspur!" she replied. "Who wrote it? No, I never read that book; but I promise to read it over one afternoon or other."—Rev. James Townley, *High Life Below Stairs* (1759).

Kitty, younger daughter of Sir David and Lady Dunder, of Dunder Hall, near Dover. She is young, wild, and of exuberant spirits, "her mind full of fun, her eyes full of fire, her head full of novels, and her heart full of love." Kitty fell in love with Random, at Calais, and agreed to elope with him, but the fugitives were detected by Sir David during their preparations for flight, and, to prevent scandal, the marriage was sanctioned by the parents, and duly solemnized at Dunder Hall. —G. Colman, *Ways and Means* (1788).

Kitty Ellison. Young woman from Eriecreek, who travels up the Saguenay, and into Canada, with Boston cousins, and meets *en route* Mr. Arbuton, a Bostonian of the Bostonians. He cannot help loving her, and incidentally saves her life, yet is ashamed of her plain travelling-gown when they encountered certain Boston women. Kitty sees it, and proudly dismisses him.

"I couldn't alter both our whole lives or make myself over again, and you couldn't change yourself. Perhaps you would try, and I know I would, but it would be a wretched failure and disappointment as long as we lived."—W. D. Howells, *A Chance Acquaintance* (1873).

Kitty Pry, the waiting-maid of Melissa. Very impertinent, very inquisitive, and very free in her tongue. She has a partiality to Timothy Sharp, "the lying valet."—Garrick, *The Lying Valet* (1741).

Kitty Willis, a loose woman, employed by Saville to attend a masquerade in the same costume as Lady Francis, in order to dupe Courtall. — Mrs. Cowley, *The Belles' Stratagem* (1780).

Klabot'ermann, a ship-kobold of the Baltic, sometimes heard, but rarely seen. Those who have seen him say he sits on the bowsprit of a phantom ship, called *Carmilhan*, dressed in yellow, wearing a night-cap, and smoking a cutty pipe.

Kläs (*Kaiser*), a nickname given to Napoleon I. (1769, 1804–1814, 1821).

Hort mâl lüd, en bitgen still,
Hort wat ick vertellen will,
Van den gröten Kaiser Kläs,
Dat wär mal en fixen Bäs,
Ded von Korsika her tën
Wall de welt ma' recht besehn.
* * * * * *
Helena de Jumfer is
Nu sîn Brüt, sin Paradis;
Kläs geit mit ër op de Jagd
Drömt nich mehr von krieg un Schlacht,
Un het he mâl Langewil
Schleit he Rötten d'ôt mil'n Bil.
Kaiser Kläs.

Klaus (*Doctor*), hero and title of a comedy by Herr Adolph l'Arronge (1878). Dr. Klaus is a gruff, but noble-minded and kind-hearted man, whose niece (a rich jeweller's daughter) has married a poor nobleman of such extravagant notions that the wife's property is soon dissipated; the young spendthrift is reformed. The

doctor has a coachman, who invades his master's province, and undertakes to cure a sick peasant.

Klaus (*Peter*), the prototype of Rip van Winkle. Klaus [*Klows*] is a goatherd of Sittendorf, who was one day accosted by a young man, who beckoned him to follow. Peter obeyed, and was led into a deep dell, where he found twelve knights playing skittles, no one of whom uttered a word. Gazing around, he noticed a can of wine, and, drinking some of its contents, was overpowered with sleep. When he awoke, he was amazed at the height of the grass, and when he entered the village everything seemed strange to him. One or two companions encountered him, but those whom he knew as boys were grown middle-aged men, and those whom he knew as middle-aged were gray-beards. After much perplexity he discovered he had been asleep for twenty years (See SLEEPERS).

Your Epimenidēs, your somnolent Peter Klaus, since named "Rip van Winkle."—T Carlyle.

Kleiner (*General*), governor of Prague, brave as a lion, but tender-hearted as a girl. It was Kleiner who rescued the infant daughter of Mahldenau at the siege of Magdeburg. A soldier seized the infant's nurse, but Kleiner smote him down, saved the child, and brought it up as his own daughter. Mahldenau being imprisoned in Prague as a spy, Meeta, his daughter, came to Prague to beg for his pardon, and it then came to light that the governor's adopted daughter was Meeta's sister.—S. Knowles, *The Maid of Mariendorpt* (1838).

Knag (*Miss*), forewoman of Mde. Mantalini, milliner, near Cavendish Square, London. After doting on Kate Nickleby for three whole days, this spiteful creature makes up her mind to hate her for ever. —C. Dickens, *Nicholas Nickleby*, xviii. (1838).

Knickerbocker (*Diedrich*), *nom de plume* of Washington Irving, in his *History of New York* (1809).

Knight of Arts and Industry, the hero of Thomson's *Castle of Indolence* (canto ii. 7--13, 1748).

Knight of La Mancha, Don Quixote de la Mancha, the hero of Cervantes' novel called *Don Quixote, etc.* (1605–1615).

Knight of the Blade, a bully; so called because when swords were worn, a bully was for ever asserting his opinions, by an appeal to his sword.

Knight of the Ebon Spear, Britŏmart. In the great tournament she "sends Sir Artegal over his horse's tail," then disposes of Cambel, Tri'amond, Blan'damour, and several others in the same summary way, for "no man could bide her enchanted spear."—Spenser, *Faëry Queen*, iv. 4 (1596).

Knight of the Fatal Sword, Emedōrous of Grana'da. Known for his love of the incomparable Alzay'da.

"Sir," said the lady, "your name is so celebrated in the world, that I am persuaded nothing is impossible for your arm to execute."—Comtesse D'Aunoy, *Fairy Tales* ("The Knights-Errant," 1682).

Knight of the Invincible Sword. So Am'adis de Gaul styled himself.—Vasco de Lobeira, *Amadis de Gaul* (fourteenth century).

Knight of the Leopard. David, earl of Huntingdon, prince royal of Scotland,

assumed the name and disguise of Sir Kenneth, "Knight of the Leopard," in the crusade.—Sir. W. Scott, *The Talisman* (time, Richard I.).

Knight of the Lions, the appellation assumed by Don Quixote after his attack upon the van containing two lions sent by the general of Oran as a present to the king of Spain.—Cervantes, *Don Quixote*, II. i. 17 (1615).

Knight of the Pestle, an apothecary or druggist.

Knight of the Post, one who haunted the purlieus of the courts, ready to be hired to swear anything. So called because these mercenaries hung about the post to which the sheriffs affixed their announcements.

> I'll be no knight of the post, to sell my soul for a bribe;
> Tho' all my fortunes be crossed, yet I scorn the cheater's tribe.
> *Ragged and Torn and True* (a ballad).

Also a man in the pillory, or one that has been publicly tied to a post and whipped.

Knight of the Rainbow, a footman; so called from his gorgeous raiment.

Knight of the Roads, a foot-pad or highwayman; so termed by a pun on the military order entitled "The Knights of Rhodes."

Knight of the Rueful Countenance, Don Quixote de la Mancha, the hero of Cervantes' novel, is so called by Sancho Panza, his squire.

Knight of the Shears, a tailor. Shires (*counties*), pronounced *shears*, gives birth to the pun.

Knight of the Sun, Almanzor, prince of Tunis. So called because the sun was the device he bore on his shield.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Zamea," 1682).

Knight of the Swan, Lohengrin, son of Parsival. He went to Brabant in a ship drawn by a swan. Here he liberated the Princess Elsa, who was a captive, and then married her, but declined to tell his name. After a time he joined an expedition against the Hungarians, and, after performing miracles of valor, returned to Brabant covered with glory. Some of Elsa's friends laughed at her for not knowing her husband's name, so she implored him to tell her of his family; but no sooner was the question asked than the white swan re-appeared and conveyed him away.—Wolfram von Eschenbach (a minnesinger), *Lohengrin* (thirteenth century).

Knight of the Tomb (*The*), Sir James Douglas, usually called "The Black Douglas."—Sir W. Scott, *Castle Dangerous* In the episode of *Argalus and Parthenia* in Sidney's *Arcadia*. Parthenia, to avenge her husband's death, disguises herself as "The Knight of the Tomb."

Knight of the White Moon, the title assumed by Samson Carrasco, when he tilted with Don Quixote, on the condition that if the don were worsted in the encounter he should quit knight-errantry and live peaceably at home for twelve months.—Cervantes, *Don Quixote*, II. iv. 12–14 (1615).

Knight of the Woeful Countenance, Don Quixote de la Mancha.

Knight with Two Swords, Sir Balin, *le Savage*, brother of Sir Balan.—Sir T.

Malory, *History of Prince Arthur*, i. 27, 33 (1470).

Knights. The three bravest of King Arthur's knights were Sir Launcelot du Lac, Sir Tristram de Lionês or Lyonês and Sir Lamorake de Galis (*i.e.* Wales).—Sir T. Malory, *History of Prince Arthur*, i. 132 (1470).

*** The complement of the knights of the Round Table was 150 (ditto, i. 120). But in *Lancelot of the Lake*, ii. 81, they are said to have amounted to 250.

Knights (*'Prentice*), a secret society established to avenge the wrongs of apprentices on their "tyrant masters." Mr. Sim Tappertit was captain of this "noble association," and their meetings were held in a cellar in Stagg's house, in the Barbican. The name was afterwards changed into "The United Bull-dogs," and the members joined the anti-popery rout of Lord George Gordon.—C. Dickens, *Barnaby Rudge*, viii. (1841).

Knights of Alcan'tara, a military order of Spain, which took its name from the city of Alcantara, in Estremadura. These knights were previously called "Knights of the Pear Tree," and subsequently "Knights of St. Julian." The order was founded in 1156 for the defence of Estremadura against the Moors. In 1197 Pope Celestine III. raised it to the rank of a religious order of knighthood.

Knights of Calatra'va, a military order of Spain, instituted by Sancho III. of Castile. When Sancho took the strong fort of Calatrava from the Moors, he gave it to the Knights Templars, who, wanting courage to defend it, returned it to the king again. Then Don Reymond, of the Cistercian order, with several cavelleros of quality, volunteered to defend the fort, whereupon the king constituted them "Knights of Calatrava."

Knights of Christian Charity, instituted by Henri III. of France, for the benefit of poor military officers and maimed soldiers. This order was founded at the same time as that of the "Holy Ghost," which was meant for princes and men of distinction. The order was completed by Henri IV., and resembled our "Poor Knights of Windsor," now called "The Military Knights of Windsor."

Knights of Malta, otherwise called "Hospitallers of St. John of Jerusalem," a religious military order, whose residence was in the island of Malta. Some time before the journey of Godfrey of Bouillon into the Holy Land, some Neapolitan merchants built a house for those of their countrymen who came thither on pilgrimage. Afterwards they built a church to St. John, and an hospital for the sick, whence they took the name of "Hospitallers." In 1104 the order became military, and changed the term "Hospitallers" into that of "Knights Hospitallers." In 1310 they took Rhodes, and the order was then called "The Knights of Rhodes." In 1523 they were expelled from Rhodes by the Turks, and took up their residence in Malta.

Knights of Montesa, a Spanish order of knighthood, instituted by James II. of Aragon, in 1317.

Knights of Nova Scotia, in the West Indies, created by James I. of Great Britain. These knights wore a ribbon of an orange tawny color.

Knights of Our Lady of Mount

Carmel (*Chevaliers de l'Ordre de Notre Dame du Mont Carmel*), instituted by Henri IV. of France, in 1607, and consisting of a hundred French gentlemen.

N.B.—These knights must not be confounded with the *Carmelites* or *L'Ordre des Carmes*, founded by Bertholde, count of Limoges, in 1156; said by legend to have been founded by the prophet Elijah, and to have been revived by the Virgin Mary. The religious house of Carmel was founded in 400 by John, patriarch of Jerusalem, in honor of Elijah, and this gave rise to the legend.

Knights of Rhodes. The "Knights of Malta" were so called between 1310 and 1523. (See KNIGHTS OF MALTA).

Knights of St. Andrew, instituted by Peter the Great, of Moscovy, in 1698. Their badge is a gold medal, having St. Andrew's cross on one side, with these words, *Cazar Pierre monarque de tout le Russie.*

Knights of St. Genette (*Chevaliers de l'Ordre de St Genette*), the most ancient order of knighthood in France, instituted by Charles Martel, after his victory over the Saracens, in 782, where a vast number of *gennets*, like Spanish cats (*civet cats*), were found in the enemy's camp.

Knights of St. George. There are several orders so called:

1. St. George of Alfama, founded by the kings of Aragon.
2. St. George of Austria and Corinthia; instituted by the Emperor Frederick III., first archduke of Austria.
3. Another founded by the same emperor in 1470, to guard the frontiers of Bohemia and Hungary against the Turks.
4. St. George, generally called "Knights of the Garter" *(q.v.)*.
5. An order in the old republic of Genoa.
6. The Teutonic knights were originally called "Knights of St. George."

Knights of St. Jago, a Spanish order, instituted under Pope Alexander III., the grand-master of which is next in rank to the sovereign. St. Jago or James (the Greater) is the patron saint of Spain.

Knights of St. John at Jerusalem, instituted in 1120. This order took its name from John, patriarch of Alexandria, and from the place of their abode (*Jerusalem.*) These knights subsequently resided at Rhodes (between 1310 and 1523). Being driven out by the Turks in 1523, they took up their abode in Malta, and were called "Knights of Malta."

Knights of St. Lazare (2 *syl.*), a religious and military order of Knights Hospitallers, established in the twelfth century, and confirmed by the pope in 1255. Their special mission was to take care of lepers. The name is derived from Lazarus, the beggar, who lay at the gate of Divês. The order was introduced into France under Louis VII., and was abolished in the first Revolution.

Knights of St. Magdalene (3 *syl.*), a French order, instituted by St. Louis (IX.) to suppress duels.

Knights of St. Maria de Mercede (3 *syl.*), a Spanish order, for the redemption of captives.

Knights of St. Michael the Archangel (*Chevaliers de l'Ordre de St. Michel*), a French order, instituted by Louis XI. in 1469. The king was at the head of the order. M. Bouillet says: "St. Michel est

regardé comme le protecteur et l'ange tutélaire de la France."

Knights of St. Patrick, instituted in 1783. The ruling sovereign of Great Britain and Ireland, and the lord-lieutenant of Ireland, are *ex-officio* members of this order. The order is named after St. Patrick, the patron saint of Ireland.

Knights of St. Salvador, in Aragon, instituted by Alphonso I. in 1118.

Knights of Windsor, formerly called "Poor Knights of Windsor," but now entitled "The Military Knights of Windsor," a body of military pensioners, who have their residence within the precincts of Windsor Castle.

Knights of the Bath, an order of knighthood derived from the ancient Franks, and so termed because the members originally "bathed" before they performed their vigils. The last knights created in this ancient form were at the coronation of Charles II., in 1661.

G.C.B. stands for *Grand Cross of the Bath* (the first class); K.C.B. for *Knight Commander of the Bath* (the second class); and C.B. for *Companion of the Bath* (the third class).

Knights of the Blood of Our Saviour, an order of knighthood in Mantua, instituted by Duke Vincent Gonçaga, in 1608, on his marriage. It consisted of twenty Mantuan dukes. The name originated in the belief that in St. Andrew's Church, Mantua, certain drops of our Saviour's blood are preserved as a relic.

Knights of the Broom Flower (*Chevaliers de l'Ordre de la Geneste*), instituted by St. Louis (IX.) of France, on his marriage. The collar was decorated with broom flowers, intermixed with *fleurs de lys* in gold. The motto was *Exaltat Humĭlês.*

Knights of the Carpet or CARPET KNIGHTS, *i. e.* non-military or civil knights, such as mayors, lawyers, authors, artists, physicians, and so on, who receive their knighthood kneeling on a *carpet*, and not in the tented field.

Knights of the Chamber or CHAMBER KNIGHTS, knights bachelors made in times of peace in *the presence chamber*, and not in the camp. These are always military men, and therefore differ from "Carpet Knights," who are always civilians.

Knights of the Cock and Dog, founded by Philippe I., *Auguste*, of France.

Knights of the Crescent, a military order, instituted by Renatus, of Anjou, king of Sicily, etc., in 1448. So called from the badge, which is a crescent of gold enamelled. What gave rise to this institution was that Renatus took for his device a crescent, with the word *loz* ("praise"), which, in the style of *rebus*, makes *loz in crescent*, *i. e.* "by advancing in virtue one merits praise."

Knights of the Dove, a Spanish order, instituted in 1379, by John I., of Castile.

Knights of the Dragon, created by the emperor Sigismond, in 1417, upon the condemnation of Huss and Jerome, of Prague, "the heretics."

Knights of the Ermine (*Chevaliers de l'Ordre de l'Epic*), instituted in 1450 by François I., duc de Bretagne. The collar

was of gold, composed of *ears of corn* in saltier, at the end of which hung an *ermine*, with the legend *à ma vie*. The order expired when the dukedom was annexed to the crown of France.

Knights of the Garter, instituted by Edward III. of England, in 1344. According to Selden, "it exceeds in majesty, honor, and fame, all chivalrous orders in the world." The story is that Joan, countess of Salisbury, while dancing with the king, let fall her garter, and the gallant Edward, perceiving a smile on the face of the courtiers, picked it up, bound it round his own knee, and exclaimed, "Honi soit qui mal y pense." The blue garter and the motto of the order are thus accounted for.

Knights of the Golden Fleece, a military order of knighthood, instituted by Philippe, *le Bon*, of Burgundy, in 1429. It took its name from a representation of the golden fleece on the collar of the order. The king of Spain is grand-master, and the motto is *Ante feret quam flamma micet.*

Knights of the Golden Shield, an order instituted by Louis II., of France, for the defence of the country. The motto is *Allons* (*i.e.* "Let us go in defence of our country").

Knights of the Hare, an order of twelve knights, instituted by Edward III. while he was in France. The French raised a tremendous shout, and Edward thought it was the cry of battle, but it was occasioned by a hare running between the two armies. From this incident the knights created on the field after this battle were termed "Knights of the Order of the Hare."

Knights of the Holy Ghost (*Chevalier de l'Ordre du Saint Esprit*), instituted by Henri III., of France, on his return from Poland. Henri III. was both born and crowned on Whit-Sunday, and hence the origin of the order.

Knights of the Holy Sepulchre, an order of knighthood founded by St. Helena, when she visited Jerusalem, at the age of 80, and found (as it is said) the cross on which Christ was crucified, in a cavern under the temple of Venus, A.D. 328. This order was confirmed by Pope Pascal II. in 1114.

Knights of the Lily, an order of knighthood in Navarre, founded by Garcia, in 1048.

Knights of the Order of Fools, established November, 1381, and continued to the beginning of the sixteenth century. The insignia was a jester or fool embroidered on the left side of their mantles, cap and bells, yellow stockings, a cup of fruit in the right hand, and a gold key in the left. It resembled the "Odd Fellows" of more modern times.

Knights of the Porcupine (*Chevaliers de l'Ordre du Porcépic*), a French order of knighthood. The original motto was *Cominus et eminus*, changed by Louis XII. into *Ultus avos Trojæ.*

Knights of the Red Staff, an order instituted by Alfonso XI. of Castile and Leon, in 1330.

Knights of the Round Table. King Arthur's knights were so called, because they sat with him at a round table made by Merlin, for King Leodegraunce. This king gave it to Arthur on his marriage with Guinever, his daughter. It con-

tained seats for 150 knights, 100 of which King Leodegraunce furnished when he sent the table.

Knights of the Shell. The argonauts of St. Nicholas were so called from the shells worked on the collar of the order.

Knights of the Ship, an order of knighthood founded by St. Louis IX., of France, in his expedition to Egypt.

Knights of the Star (*Chevaliers de l'Ordre de l'Etoile*), an ancient order of knighthood in France. The motto of the order was *Monstrant regibus astra viam.*

Knights of the Swan (*Chevalier de l'Ordre du Cygne*), an order of knighthood founded in 1443 by the elector Frederick II., of Brandenburg, and restored in 1843 by Frederick William IV., of Prussia. Its object is the relief of distress generally. The king of Prussia is grand-master. The motto is *Gott mit uns* ("God be with you"); and the collar is of gold. The white swan is the badge of the house of Cleves (Westphalia).

Lord Berners has a novel called *The Knight of the Swan* (sixteenth century).

Knights of the Thistle, said to be founded by Archaicus, king of the Scots, in 809; revived in 1530 by James V., of Scotland; again in 1687 by James II., of Great Britain; and again by Queen Anne, who placed the order on a permanent footing. The decoration consists of a collar of enamelled gold, composed of sixteen thistles interlaced with sprigs of rue, and a small golden image of St. Andrew within a circle. The motto is *Nemo me impune lacessit.* The members are sometimes called "Knights of St Andrew."

The *rue* mixed with the thistles is a pun on the word "Andrew" *thistles And-rue.*

*** There was at one time a French "Order of the Thistle" in the house of Bourbon, with the same decoration and motto.

Knights of the Virgin's Looking-Glass, an order instituted in 1411 by Ferdinand of Castile.

Knights Teutonic, originally called "Knights of St. George," then "Knights of the Virgin Mary," and lastly "Teutonic Knights of the Hospital of St. Mary the Virgin." This order was instituted by Henry, king of Jerusalem, in compliment to the German volunteers who accompanied Frederick Barbarossa on his crusade. The knights were soon afterwards placed under the tutelage of the Virgin, to whom a hospital had been dedicated for the relief of German Pilgrims; and in 1191, Pope Celestine III. confirmed the privileges, and changed the name of the order into the "Teutonic Knights," etc. Abolished by Napoleon in 1809.

Knights of To-day, under this caption Charles Barnard has given us stories of engineers, mechanics, inventors, and other followers of peaceful arts that make for the enduring prosperity of the race, and call into practice nobler virtues than the trade of war and greed of conquest.

Knighton, groom of the duke of Buckingham.—Sir. W. Scott, *Fortunes of Nigel* (time, James I.).

Knockwinnock (*Sybil*), wife of Sir Richard of the Redhand, and mother of Malcolm Misbegot.—Sir W. Scott, *The Antiquary* (time, George III.).

Koh-i-noor ("*mountain of light*"), a diamond once called "The Great Mogul."

Held in the fourteenth century by the rajah of Malwa. Later it fell into the hands of the sultans of Delhi, after their conquest of Malwa. It belonged in the seventeenth century, to Aurungzebe the Great. The Schah Jihan sent it to Hortensio Borgio to be cut, but the Venetian lapidary re-reduced it from 793⅝ carats to 186, and left it dull and lustreless. It next passed into the hands of Aurungzebe's great-grandson, who hid it in his turban. Nadir Schah invited the possessor to a feast, and insisted on changing turbans, "to cement their love," and thus it fell into Nadir's hands, who gave it the name of "Koh-i-noor." It next passed into the hands of Ahmed Shah, founder of the Cabûl dynasty; was extorted from Shah Shuja by Runjet Singh, who wore it set in a bracelet. After the murder of Shu Singh, it was deposited in the Lahore treasury, and after the annexation of the Punjaub, was presented to Queen Victoria, in 1850. It has been recut, and, though reduced to 106 carats, is supposed to be worth £140,000.

*** There is another diamond of the same name belonging to the shah of Persia.

Kohlhass (*Michael*), an excellent historical novel of the Lutheran period, by Henry Kleist, a German (1776–1811).

Kolao, the wild man of Misanichis. He had a son who died in early youth, and he went to Pat-Koot-Parout to crave his son's restoration to life. Pat-Koot-Parout put the soul of the dead body in a leather bag, which he fastened with packthread, and hung round the neck of Kolao, telling him to lay the body in a new hut, put the bag near the mouth, and so let the soul return to it, but on no account to open the bag before everything was ready. Kolao placed the bag in his wife's hands while he built the hut, strictly enjoining her not to open it; but curiosity led her to open the bag, and out flew the soul to the country of Pat-Koot-Parout again.—T. S. Gueulette, *Chinese Tales* ("Kolao, the Wild Man," 1723).

*** Orpheus, having lost his wife, Eurydĭcê, by the bite of a serpent, obtained permission of Pluto for her restoration, provided he looked not back till he reached the upper world. He had got to the end of his journey, when he turned round to see if Pluto had kept his word. As he turned he just caught sight of Eurydicê, who was instantly caught back again to the infernal regions.

Korigans or *Korrigans*, nine fays of Brittany, who can predict future events, assume any shape, and move from place to place as quick as thought. They do not exceed two feet in height, sing like syrens, and comb their long hair like mermaids. They haunt fountains, and flee at the sound of bells, and their breath is deadly. —*Breton Mythology.*

Kosciusko (*Thaddœus*), the Polish general who contended against the allied army of Russia under the command of Suwarrow, in 1794. He was taken prisoner and sent to Russia, but in 1796 was set at liberty by the Czar.

> Hope for a season bade the world farewell,
> And Freedom shrieked—as Koschiusko fell.
> Campbell, *Pleasures of Hope*, i. (1799).

Kriemhild [*Kreem.hild*], daughter of Dancrat, and sister of Günther, king of Burgundy. She first married Siegfried, king of the Netherlanders, who was murdered by Hagan. Thirteen years afterwards, she married Etzel (*Atilla*), king of the Huns. Some time after her marriage, she

invited Günther, Hagan, and others to visit her, and Hagan slew Etzel's young son. Kriemhild now became a perfect fury, and cut off the head of both Günther and Hagan with her own hand, but was herself slain by Hildebrand. Till the death of Siegfried, Kriemhild was gentle, modest, and lovable, but afterwards she became vindictive, bold and hateful.—*The Nibelungen Lied* (by the German minnesingers, 1210).

Kriss Kringle. (See ST. NICHOLAS, SANTA CLAUS, etc.)

Krook, proprietor of a rag and bone warehouse, where everything seems to be bought and nothing sold. He is a grasping drunkard, who eventually dies of spontaneous combustion. Krook is always attended by a large cat, which he calls "Lady Jane," as uncanny as her master. —C. Dickens, *Bleak House* (1852).

Kruitz'ner, or the "German's Tale," in Miss H. Lee's *Canterbury Tales.* Lord Byron founded his tragedy of *Werner* on this tale.

The drama [*of Werner*] is taken entirely from the "German's Tale" [*Kruitzner*], published in Lee's *Canterbury Tales*, written by two sisters. . . . I have adopted the characters, plan, and even the language of many parts of the story.—Lord Byron, *Preface to Werner* (1822).

Kubla Kahn. Coleridge says that he composed the poem in a dream, immediately after reading in Purchas's *Pilgrimage* a description of the Khan Kubla's palace, and he wrote it down on awaking, in its present fragmentary state.

Kudrun, called the German *Odyssey* (thirteenth century); divided into three parts called *Hagen*, *Hilde* (2 *syl.*), and *Kudrun*—same as *Gudrun* (*q. v.*).

Hagen is the son of Siegebrand, king of Ireland, and is carried off by a griffin to a distant island, where three princesses take charge of him. In due time a ship touches on the island, takes all the four to Ireland, and Hagen marries Hilda, the youngest of the three sisters.

Hilda. In due time Hilda has a daughter, who is called by the same name, and at a marriageable age she becomes the wife of Hedel, king of Friesland.

Kudrun. Hilda has two children, Otwein [*Ot.vine*] a son, and Kudrun, a daughter. Kudrun is affianced to Herwig, but, while preparing the wedding dresses, is carried off by Hartmut, son of Ludwig, king of Normandy. Her father goes in pursuit, but is slain by Ludwig. On reaching Normandy, Gerlinde (3 *syl.*), the queen-mother, treats Kudrun with the greatest cruelty, and puts her to the most menial work, because she refuses to marry her son. At length, succor is at hand. Her lover and brother arrive and slay Ludwig. Gerlinde is just about to put Kudrun to death, when Watt Long-beard rushes in, slays the queen, and rescues Kudrun, who is forthwith married to Herwig, her affianced lover.—Author unknown (some of the minnesingers).

Kwa'sind, the strongest man that ever lived, the Herculês of the North America Indians. He could pull up cedars and pines by the roots, and toss huge rocks about like playthings. His wondrous strength was "seated in his crown," and there of course lay his point of weakness, but the only weapon which could injure him was the "blue cone of the fir tree," a secret known only to the pygmies or Little-folk. This mischievous race, out of jealousy, determined to kill the strong man, and one day, finding him asleep in a boat, pelted him with fir cones till he died;

and now, whenever the tempest rages through the forests, and the branches of the trees creak and groan and split, they say "Kwasind is gathering in his firewood."

> Dear, too, unto Hiawatha
> Was the very strong man Kwasind;
> He the strongest of all mortals.
> Longfellow, *Hiawatha*, vi. and xviii.

Kyrie Elyson de Montalban (*Don*) or "Don Quirieleyson de Montalvan," brother of Thomas de Montalban, in the romance called *Tirante le Blanc*.—Author unknown.

*** Dr. Warburton, in his essay on the old romances, falls into the strange error of calling this character an "early romance of chivalry." As well might he call Claudius, king of Denmark, a play of Shakespeare's, instead of a character in the tragedy of *Hamlet*.

> A large quarto dropped at the barber's feet . . . it was the history of that famous knight *Tirante le Blanc*. "Pray let me look at that book," said the priest; "we shall find in it a fund of amusement. Here shall we find the famous knight Don Kyrie Elyson of Montalban, and his brother Thomas . . . This is one of the most amusing books ever written."—Cervantes, *Don Quixote*, I. i. 6 (1605).

LAB'ARUM, the imperial standard carried before the Roman emperors in war. Constantine, having seen a luminous cross in the sky the night before the battle of Saxa Rubra, added the sacred monogram XP (*Christos*).—Gibbon, *Decline and Fall, etc.*, xx. note (1788).

R. Browning erroneously calls the word *labā'rum*.

> . . . stars would write his will in heaven,
> As once when a labarum was not deemed
> Too much for the old founder of these walls [*Constantinople*].
> R. Browning, *Paracelsus*, ii.

Labe (2 syl.), the sorceress-queen of the Island of Enchantments. She tried to change Beder, the young king of Persia, into a halting, one-eyed hack; but Beder was forewarned, and changed Labê herself into a mare.—*Arabian Nights* ("Beder and Giauharê").

Labe'rius, a Roman writer of pantomimes, contemporary with Julius Cæsar.

> Laberius would be always sure of more followers than Sophoclês.—J. Macpherson, *Dissertation on Ossian*.

La Creevy (*Miss*), a little talkative, bustling, cheery miniature-painter. Simple-minded, kind-hearted, and bright as a lark. She marries Tim Linkinwater, the old clerk of the brothers Cheeryble.—C. Dickens, *Nicholas Nickelby* (1838).

Lackitt (*Widow*), the widow of an Indian planter. This rich, vulgar widow falls in love with Charlotte Weldon, who assumes the dress of a young man, and calls herself Mr. Welden. Charlotte even marries the widow, but then informs her that she is a girl in male apparel, engaged to Mr. Stanmore. The widow consoles herself by marrying Jack Stanmore.—Thomas Southern, *Oroonoko* (1696).

Lacy (*Sir Hugo de*), constable of Chester, a crusader.

Sir Damian de Lacy, nephew of Sir Hugo. He marries Lady Eveline.

Randal de Lacy, Sir Hugo's cousin, introduced in several disguises, as a mer-

chant, a hawk-seller, and a robber-captain. —Sir W. Scott, *The Betrothed* (time, Henry II.).

La'das, Alexander's messenger, noted for his swiftness of foot.

Ladislaus, a cynic, whose humor is healthy and amusing.—Massinger, *The Picture* (1629).

Ladon, the dragon or hydra that assisted the Hesperidês in keeping watch over the golden apples of the Hesperian grove.

So oft th' unamiable dragon hath slept,
That the garden's imperfectly watched after all.
T. Moore, *Irish Melodies* (1814).

Ladur'lad, the father of Kail'yal (2 *syl.*). He killed Ar'valan for attempting to dishonor his daughter, and thereby incurred the "curse of Keha'ma" (Arvalan's father). The curse was that water should not wet him nor fire consume him, that sleep should not visit him nor death release him, etc. After enduring a time of agony, these curses turned to blessings. Thus, when his daughter was exposed to the fire of the burning pagoda, he was enabled to rescue her, because he was "charmed from fire." When her lover was carried by the witch Lorrimite (3 *syl.*) to the city of Baly, under the ocean, he was able to deliver the captive, because he was "charmed from water, the serpent's tooth, and all beasts of blood." He could even descend to the infernal regions to crave vengeance against Kehama, because "he was charmed against death." When Kehama drank the cup of "immortal death," Ladurlad was taken to Paradise.—Southey, *The Curse of Kehama* (1809).

Lady (*A*), authoress of *A New System of Domestic Cookery* (1808), is Mrs. Rundell.

Lady (*A*), authoress of *The Diary of an Ennuyée* (1826), is Mrs. Anna Jameson.

Several other authoresses have adopted the same signature, as Miss Gunn of Christchurch, *Conversations on Church Polity* (1833); Mrs. Palmer, *A Dialogue in the Devonshire Dialect* (1837); Miss S. Fenimore Cooper, *Rural Hours* (1854); Julia Ward, *Passion-flowers, etc.*, (1854); Miss E. M. Sewell, *Amy Herbert* (1865); etc.

Lady of the Aroostook. A young girl educated in a provincial town, wishes to visit relatives in Italy, and takes passage in a sailing-vessel, without suspecting that there is no other woman on board. She is treated with chivalric respect by all on board.—W. D. Howells, *Lady of the Aroostook* (1879).

Lady Bountiful (*A*). The benevolent lady of a village is so called, from "Lady Bountiful" in the *Beaux' Stratagem*, by Farquhar. (See BOUNTIFUL, p. 125).

Lady of Castelnore. *Châtelaine* of Bretagne, sought by many in marriage, but reputed haughtily cold up to the day of her death. One November morning a long delayed ship brought home her lover to weep "too late" over her grave.

"And they called her cold. God knows! underneath the winter snows,
The invisible hearts of flowers grow ripe for blossoming!
And the lives that look so cold, if their stories could be told,
Would seem cast in gentler mould, would seem full of love and spring."
T. B. Aldrich, *The Lady of Castlenore* (1856).

Lady Freemason, the Hon. Miss Elizabeth St. Leger, daughter of Lord

Doneraile. The tale is that, in order to witness the proceedings of a Freemason's lodge, she hid herself in an empty clock-case when the lodge was held in her father's house; but, being discovered, she was compelled to submit to initiation as a member of the craft.

Lady Magistrate, Lady Berkley, made justice of the peace for Gloucestershire by Queen Mary. She sat on the bench at assizes and sessions girt with a sword.

Lady Margaret, mother of Henry VII. She founded a professorship of divinity in the University of Cambridge, 1502; and a preachership in both universities.

Lady in the Saeque. The apparition of this hag forms the story of the *Tapestried Chamber*, by Sir W. Scott.

Lady of England, Maud, daughter of Henry I. The title of *Domina Anglorum* was conferred upon her by the council of Winchester, held April 7, 1141.—See Rymer's *Fœdera*, i. (1703).

Lady of Lyons (*The*), Pauline Deschappelles, daughter of a Lyonese merchant. She rejected the suits of Beauseant, Glavis, and Claude Melnotte, who therefore combined on vengeance. To this end, Claude, who was a gardener's son, aided by the other two, passed himself off as Prince of Como, married Pauline, and brought her home to his mother's cottage. The proud beauty was very indignant, and Claude left her to join the French army. In two years and a half he became a colonel and returned to Lyons. He found that his father-in-law was on the eve of bankruptcy, and that Beauseant had promised to satisfy the creditors if Pauline would consent to marry him. Pauline was heart-broken; Claude revealed himself, paid the money required, and carried home Pauline as his loving and true-hearted wife.—L. B. Lytton, *Lady of Lyons* (1838).

Lady of Mercy (*Our*), an order of knighthood in Spain, instituted in 1218 by James I., of Aragon, for the deliverance of Christian captives amongst the Moors. As many as 400 captives were rescued in six years by these knights.

Lady of Shalott, a maiden who died for love of Sir Lancelot of the Lake. Tennyson has a poem so entitled.

*** The story of Elaine, "the lily maid of Astolat," in Tennyson's *Idylls of the King*, is substantially the same.

Lady of the Bleeding Heart, Ellen Douglas. The cognizance of the Douglas family is a "bleeding heart."—Sir W. Scott, *Lady of the Lake* (1810).

Lady of the Lake (*A*), a harlot. (Anglo-Saxon, *lác*, "a present.") A "guinea-fowl" or "guinea-hen" is a similar term.

> But for the difference marriage makes
> 'Twixt wives and "ladies of the lake."
> S. Butler, *Hudibras*, iii. 1 (1668)

Lady of the Lake (*The*), Nimue [*sic*], one of the damsels of the lake, that King Pellinore took to his court. Merlin, in his dotage, fell in love with her, when she wheedled him out of all his secrets, and enclosed him in a rock, where he died. Subsequently, Nimue married Sir Pelleas.

*** Tennyson, in his *Idylls of the King* ("Merlin and Vivien"), makes Vivien the enchantress who wheedled old Merlin out of his secrets; and then, "in a hollow oak," she shut him fast, and there "he

lay as dead, and lost to life and use, and name, and fame."

Tennyson takes a poet's privilege, and varies the old legend at pleasure.

Lady of the Lake (*The*), Nineve. The name of the Lady of the Lake is variously spelled in the old editions of the *Mort d'Arthur*. We find: 1, Nimue; 2, Nineve; 3, Vivien; 4, Vivienne. 4 is the French of 3; 1 is probably a misprint for Ninve; and 1, 2, 3 are probably anagrams.

Lady of the Lake (*The*). Vivienne (3 *syl.*) is called *La Dame du Lac*, and dwelt *en la marche de la petite Bretaigne*. She stole Lancelot in his infancy, and plunged with him into her home lake; hence was Lancelot called *du Lac*. When her *protégé* was grown to manhood, she presented him to King Arthur.

Lady of the Lake (*The*), Ellen Douglas, once a favorite of King James; but when her father fell into disgrace, she retired with him into the vicinity of Loch Katrine.— Sir W. Scott, *Lady of the Lake* (1810).

Lady of the Lake and Arthur's Sword. The lady of the Lake gave to King Arthur the sword "Excalibur." "Well," said she, "go into yonder barge and row yourself to the sword, and take it." So Arthur and Merlin came to the sword that a hand held up, and took it by the handles, and the arm and hand went under the lake again (pt. i. 23).

The Lady of the Lake asked in recompense, the head of Sir Balin, because he had slain her brother; but the king refused the request. Then said Balin, "Evil be ye found! Ye would have my head; therefore ye shall lose thine own." So saying, with his sword he smote off her head in the presence of King Arthur.— Sir T. Malory, *History of Prince Arthur*, i. 28 (1470).

Lady of the Mercians, Æthelflæd or El'flida, daughter of King Alfred. She married Æthelred, chief of that portion of Mercia not claimed by the Danes.

Lady of the Sun, Alice Perrers (or Pierce), a mistress of Edward III., of England. She was a married woman, and had been lady of the bed-chamber to Queen Philippa. Edwin lavished on her both riches and honors; but when the king was dying, she stole his jewels, and even the rings from his fingers.

Lady or the Tiger? (*The*). A princess is beloved by a subject, and for this crime he is condemned to die by the king. Two doors open from the amphitheatre. Behind one crouches a tiger; behind the other smiles a woman whom the condemned is to marry. The princess, who loves the doomed man madly, knows which door conceals death, and which marriage, and by preconcert with her lover, gives him a secret signal which to open. He walks directly to the door on the right and opens it.

"Did the tiger come out of the door, or did the lady?"—Francis Richard Stockton, *The Lady or the Tiger?* (1884).

Lady with a Lamp, Florence Nightingale (1820–).

> In England's annals . . .
> A lady with a lamp shall stand . . .
> A noble type of good,
> Heroic womanhood.
> Longfellow, *Santa Filomena.*

Laer'tes (3 *syl.*), son of Polōnius, lord chamberlain of Denmark, and brother of Ophelia. He is induced by the king to challenge Hamlet to a "friendly" duel,

but poisons his own rapier. He wounds Hamlet; and in the scuffle which ensues, the combatants change swords, and Hamlet wounds Laertês, so that both die.—Shakespeare, *Hamlet* (1596).

Laertes (3 *syl.*), a Dane, whose life Gustavus Vasa had spared in battle. He becomes the trusty attendant of Christi'na, daughter of the king of Sweden, and never proves ungrateful to the noble Swede.—H. Brooke, *Gustavus Vasa* (1730).

Laer'tes's Son, Ulysses.

But when his strings with mournful magic tell
What dire distress Laertês' son befell,
The streams meandering thro' the maze of woe,
Bid sacred sympathy the heart o'erflow.
Falconer, *The Shipwreck*, iii. 1 (1756).

Lafeu, an old French lord, sent to conduct Bertram, count of Rousillon, to the king of France, by whom he was invited to the royal court.—Shakespeare, *All's Well that Ends Well* (1598).

Lafontaine (*The Danish*), Hans Christian Andersen (1805–1875).

Lafontaine of the Vaudeville. So C. F. Panard is called (1691 1765).

Lag'ado, capital of Balnibarbi, celebrated for its grand school of projectors, where the scholars have a technical education, being taught to make pincushions from softened granite, to extract from cucumbers the sunbeams which ripened them, and to convert ice into gunpowder. —Swift, *Gulliver's Travels* ("Voyage to Lapu'ta," 1726).

La Grange and his friend Du Croisy pay their addresses to two young ladies whose heads have been turned by novels. The girls think their manners too natural to be aristocratic, so the gentlemen send to them their lackeys, as "the marquis of Mascarille" and "the viscount of Jodelet." The girls are delighted with their "aristocratic visitors;" but when the game has been played far enough, the masters enter and unmask the whole trick. By this means the girls are taught a most useful lesson, without suffering any serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Laider (*Donald*), one of the prisoners at Portanferry.—Sir W. Scott, *Guy Mannering* (time, George II.)

Laidley (*Genevieve*). An *ingénue*, whose sentimental heroics and tearful blandishments nearly dupe her fifty year old guardian (rich and distinguished) into a proposal.—Frank Lee Benedict, *My Daughter Elinor* (1869).

Lai'la (2 *syl.*), a Moorish maiden, of great beauty and purity, who loved Manuel, a youth worthy of her. The father disapproved of the match; and they eloped, were pursued, and overtaken near a precipice on the Guádalhorcê (4 *syl.*). They climbed to the top of the precipice, and the father bade his followers discharge their arrows at them. Laila and Manuel, seeing death to be inevitable, threw themselves from the precipice, and perished in the fall. It is from this incident that the rock was called "The Lovers' Leap."

And every Moorish maid can tell
Where Laila lies, who loved so well;
And every youth who passes there,
Says for Manuel's soul a prayer.

Southey, *The Lovers' Rock* (a ballad, 1798, taken from Mariana, *De la Pena de los Enamorados.*)

Laila, daughter of Okba, the sorcerer. It was decreed that either Laila or Thalaba must die. Thalaba refused to redeem his

own life by killing Laila; and Okba exultingly cried, "As thou hast disobeyed the voice of Allah, God hath abandoned thee, and this hour is mine." So saying, he rushed on the youth; but Laila, intervening to protect him, received the blow, and was killed. Thalaba lived on, and the spirit of Laila, in the form of a green bird, conducted him to the simorg (*q.v.*), which he sought, that he might be directed to Dom-Daniel, the cavern "under the roots of the ocean."—Southey, *Thalaba the Destroyer*, x. (1797).

La'is (2 *syl.*), a generic name for a courtezan. Laïs was a Greek hetæra who sold her favors for £200 English money. When Demosthenês was told the amount of the fee, he said he had "no mind to buy repentance at such a price." One of her great admirers was Diog'enês, the cynic.

> This is the cause
> That Lais leads a lady's life aloft.
> G. Gascoigne, *The Steele Glas* (died 1577).

Lake Poets (*The*), Wordsworth, Southey, and Coleridge, who lived about the lakes of Cumberland. According to Mr. Jeffrey, the conductor of the *Edinburgh Review*, they combined the sentimentality of Rousseau with the simplicity of Kotzebue and the homeliness of Cowper. Of the same school were Lamb, Lloyd, and Wilson. Also called "Lakers" and "Lakists."

Laked'ion (*Isaac*), the name given in France to the Wandering Jew (*q.v.*).

Lalla Rookh, the supposed daughter of Aurungzebe, emperor of Delhi. She was betrothed to Alïris, sultan of Lesser Bucharia. On her journey from Delhi to Cashmere, she was entertained by Fer'amorz, a young Persian poet, with whom she fell in love, and unbounded was her delight when she discovered that the young poet was the sultan to whom she was betrothed.—T. Moore, *Lalla Rookh* (1817).

Lambert (*General*), parliamentary leader.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Lambert (*Sir John*), the dupe of Dr. Cantwell, "the hypocrite." He entertains him as his guest, settles on him £400 a year, and tries to make his daughter Charlotte marry him, although he is 59 and she under 20. His eyes are opened at length by the mercenary and licentious conduct of the doctor. Lady Lambert assists in exposing him, but old lady Lambert remains to the last a believer in the "saint." In Molière's comedy, "Orgon" takes the place of Lambert, "Mde. Parnelle" of the old lady, and "Tartuffe" of Dr. Cantwell.

Lady Lambert, the gentle, loving wife of Sir John. By a stratagem, she convinces her husband of Dr. Cantwell's true character.

Colonel Lambert, son of Sir John and Lady Lambert. He assists in unmasking "the hypocrite."

Charlotte Lambert, daughter of Sir John and Lady Lambert. A pretty, bright girl, somewhat giddy, and fond of teasing her sweetheart, Darnley (see act i. 1).—I. Bickerstaff, *The Hypocrite* (1769).

Lambourne (*Michael*), a retainer of the earl of Leicester.—Sir W. Scott, *Kenilworth* (time Elizabeth).

Lambro, a Greek pirate, father of Haidée (*q.v.*).—Bryon, *Don Juan*, iii. 26, etc. (1820),

Lalla Rookh

A. de Valentine, Artist *W. Edwards, Engraver*

"WHEN Lalla Rookh rose in the morning and her ladies came around her, to assist in the adjustment of her ornaments, they thought they had never seen her look half so beautiful. When they had tinged her fingers with the Henna leaf, and placed upon her brow a small coronet of jewels, they flung over her head the rose-colored bridal-veil."

Moore's "Lalla Rookh."

LALLA ROOKH.

*** The original of this character was Major Lambro, who was captain (1791) of a Russian piratical squadron, which plundered the islands of the Greek Archipelago, and did great damage. When his squadron was attacked by seven Algerine corsairs, Major Lambro was wounded, but escaped. The incidents referred to in canto vi., etc., are historical.

Lamderg and Gelchossa. Gelchossa was beloved by Lamderg and Ullin, son of Cairbar. The rivals fought, and Ullin fell. Lamderg, all bleeding with wounds, just reached Gelchossa to announce the death of his rival, and expired also. "Three days Gelchossa mourned, and then the hunters found her cold," and all three were buried in one grave.—Ossian, *Fingal*, ii.

Lame *(The).*

Jehan de Meung, called **"Clopinet,"** because he was lame, and hobbled.

Tyrtæus, the Greek poet, was called the lame or hobbling poet, because he introduced the pentameter verse alternately with the hexameter. Thus his distich consisted of one line with six feet and one line with only five.

The Lame King, Charles II., of Naples, *Boiteux* (1248, 1289–1309).

Lamech's Song. "Ye wives of Lamech, hearken unto my speech: for I have slain a man to my. wounding, and a young man to my hurt! If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold."—*Gen.* iv. 23, 24.

As Lamech grew old, his eyes became dim, and finally all sight was taken from them, and Tubal-Cain, his son, led him by the hand when he walked abroad. And it came to pass. . . .that he led his father into the fields to hunt, and said to his father: "Lo! yonder is a beast of prey; shoot thine arrow in that direction." Lamech did as his son had spoken, and the arrow struck Cain, who was walking afar off, and killed him. . . .Now when Lamech. . . .saw [*sic*] that he had killed Cain, he trembled exceedingly. . . .and being blind, he saw not his son, but struck the lad's head between his hands, and killed him. . . And he cried to his wives, Ada and Zillah, "Listen to my voice, ye wives of Lamech. . . . I have slain a man to my hurt, and a child to my wounding!"—*The Talmud*, i.

Lamia. Libyan Queen, wronged by Jupiter and hated by Juno. Robbed of her children, she became a child murderess and a monster.—*Greek and Roman Mythology.*

Lamia.

"I kissed her hand, I called her blest,
I held her leal and fair—
She turned to shadow on my breast
And melted into air!
And lo! about me, fold on fold,
A writhing serpent hung—
An eye of jet, a skin of gold,
A garnet for a tongue."
Thomas Bailey Aldrich, *Lamia.*

Lamia. Beautiful woman, with a serpent's nature and much of the serpent's glittering, sinuous charm. A seductive creature who lures men only to destroy. —*Lamia*, poem by John Keats (1820).

Lamin'ak. Basque fairies, little folk, who live under ground, and sometimes come into houses down the chimney, in order to change a fairy child for a human one. They bring good luck with them, but insist on great cleanliness, and always give their orders in words the very opposite of their intention. They hate church bells. Every Basque Laminak is named Guïllen (William). (See SAY AND MEAN).

Lamington, a follower of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Lami'ra, wife of Champernel, and daughter of Vertaigné (2 *syl.*), a nobleman and a judge.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Lamkin (*Mrs. Alice*), companion to Mrs. Bethune Baliol.—Sir W. Scott, *The Highland Widow* (time, George II.).

Lammeter (*Nancy*), fair, good and sensible girl, who marries Geoffrey Cass, in *Silas Warner*, and when she learns that the waif brought up by Silas is her husband's child, would gladly adopt her.—George Eliot, *Silas Warner.*

Lammikin, a blood-thirsty builder, who built and baptized his castle with blood. He was long a nursery ogre, like Lunsford.—*Scotch Ballad.*

Lammle (*Alfred*), a "mature young gentleman with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, his teeth." He married Miss Akershem, thinking she had money, and she married him under the same delusion; and the two kept up a fine appearance on nothing at all. Alfred Lammle had many schemes for making money; one was to oust Rokesmith from his post of secretary to Mr. Boffin, and get his wife adopted by Mrs. Boffin in the place of Bella Wilfer; but Mr. Boffin saw through the scheme, and Lammle, with his wife, retired to live on the Continent. In public they appeared very loving and amiable to each other, but led at home a cat-and-dog life.

Sophronia Lammle, wife of Alfred Lammle. "A mature young lady, with raven locks, and complexion that lit up well when well powdered.—C. Dickens, *Our Mutual Friend* (1864).

Lamoracke (*Sir*), Lamerocke, Lamorake, Lamorock, or Lamarecke, one of the knights of the Round Table, and one of the three most noted for deeds of prowess. The other two were Sir Launcelot and Sir Tristram. Sir Lamoracke's father was King Pellinore of Wales, who slew King Lot. His brothers were Sir Aglavale and Sir Percival; Sir Tor, whose mother was the wife of Aries, the cowherd, was his half-brother (pt. ii. 108). Sir Lamoracke was detected by the sons of King Lot in adultery with their mother, and they conspired his death.

Sir Gawain and his three brethren, Sir Agrawain, Sir Gahĕris, and Sir Modred, met him [*Sir Lamoracke*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to hewed him in pieces. —Sir T. Malory, *History of Prince Arthur*, ii. 144 (1470).

Roger Ascham says: "The whole pleasure of *La Mort d'Arthur* standeth in two special poyntes: in open manslaughter and bold bawdye, in which booke they are counted the noblest knights that doe kill most men without any quarrell, and commit foulest adulteries by sutlest shiftes; as Sir Launcelote, with the wife of King Arthur, his master, Sir Tristram, with the wife of King Marke, his uncle, and Sir Lamerocke with the wife of King Lote, that was his aunt."—*Works*, 254 (fourth edit.).

Lamorce' (2 *syl.*), a woman of bad reputation, who inveigles young Mirabel into her house, where he would have been murdered by four bravoes, if Oriana, dressed as a page, had not been by.—G. Farquhar, *The Inconstant* (1702).

Lamourette's Kiss (*A*), a kiss of peace when there is no peace; a kiss of apparent reconciliation, but with secret hostility. On July 7, 1792, the Abbé Lamourette induced the different factions of the Legislative Assembly of France to lay aside their differences; so the deputies

Lancelot and Elaine

ELAINE the fair, Elaine the lovable,
Elaine the lily maid of Astolat,
High in her chamber up a tower to the East
Guarded the sacred shield of Lancelot.

* * * * * * * * *

How came the lily maid by that good shield
Of Lancelot, she that knew not even his name?
He left it with her, when he went to tilt
For the great diamond in the diamond jousts
Which Arthur had ordain'd, and by that name
Had named them, since a diamond was the prize.

Tennyson's "Elaine."

LANCELOT AND ELAINE.

of the Royalists, Constitutionalists, Girondists, Jacobins, and Orleanists, rushed into each others' arms, and the king was sent for, that he might see "how these Christians loved one another;" but the reconciliation was hardly made when the old animosities burst forth more furiously than ever.

Lampad'ion, a lively, petulant courtezan. A name common in the later Greek comedy.

Lampe'do, of Lacedæmon. She was daughter, wife, sister, and mother of a king. Agrippina was granddaughter, wife, sister, and mother of a king.—Tacitus, *Annales*, xii. 22, 37.

*** The wife of Raymond Ber'enger (count of Provence), was grandmother of four kings, for her four daughters married four kings; Margaret married Louis IX., king of France; Eleanor married Henry III., king of England; Sancha married Richard, king of the Romans; and Beatrice married Charles I., king of Naples and Sicily.

Lampedo, a country apothecary-surgeon, without practice; so poor and ill-fed that he was but "the sketch and outline of a man." He says of himself:

> Altho' to cure men be beyond my skill,
> 'Tis hard, indeed, if I can't keep them ill.
> J. Tobin, *The Honeymoon*, iii. 3 (1804).

Lamplugh (*Will*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Lance (1 *syl.*), falconer and ancient servant to the father of Valentine, the gallant, who would not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit Without Money* (1622).

Lancelot or Launcelot Gobbo, servant of Shylock. He assists Jessica, Shylock's daughter, in running away from her father, and accompanies her in her flight.—Shakespeare, *Merchant of Venice* (1598).

Lancelot du Lac, by Ulrich of Zazikoven, the most ancient poem of the Arthurian series. It tells the adventures of a young knight, gay and joyous, with animal spirits and light-heartedness. (See Launcelot.)—*One of the minnesongs of Germany* (twelfth century).

Lancelot du Lac and Tarquin. Sir Lancelot, seeking adventures, met with a lady who prayed him to deliver certain knights of the Round Table from the power of Tarquin. Coming to a river, he saw a copper basin hung on a tree for gong, and he struck it so hard that it broke. This brought out Tarquin, and a furious combat ensued, in which Tarquin was slain. Sir Lancelot then liberated three score and four knights, who had been made captives by Tarquin. (See Launcelot.)—Percy, *Reliques*, I. ii. 9.

Lancelot of the Laik, a Scotch metrical romance, taken from the French *Launcelot du Lac.* Galiot, a neighboring king, invaded Arthur's territories, and captured the castle of Lady Melyhalt among others. When Sir Lancelot went to chastise Galiot, he saw Queen Guinevere, and fell in love with her. The French romance makes Galiot submit to King Arthur; but the Scotch tale terminates with his capture. (See Launcelot.)

Lanciotto Da Rimini. The brave, deformed victim of a state-marriage. Loving his wife and brother best of created things, he is deceived by both, and goaded to fury by the discovery and the taunts of the spy, Pepe, seeks to wash out his dishonor in blood.—George Henry

Boker, *Francesca Da Rimini; A Tragedy* (1856).

Landois (*Peter*), the favorite minister of the Duc de Bretagne.—Sir. W. Scott, *Anne of Geierstein* (time, Edward IV.).

Landscape Gardening (*Father of*), Lenôtre (1613–1700).

Lane (*Mr.*). The victim of another man's dishonesty. Retires from the world and lives in Ivy Lane, London, in rags and poverty, lamenting "a lost life." Meeting him to whom he owes his ruin, he pursues him, overtakes him at the river, seizes him and sinks with him to rise no more.

"When the victim recovered *his* life, what did his tempter and oppressor recover?"—Walter Besant, *Children of Gibeon*, (1890).

Lane (*Jane*), daughter of Thomas, and sister of Colonel John Lane. To save King Charles II. after the battle of Worcester, she rode behind him from Bentley, in Staffordshire, to the house of her cousin, Mrs. Norton, near Bristol. For this act of loyalty, the king granted the family the following armorial device: A strawberry horse saliant (couped at the flank), bridled, bitted, and garnished, supporting between its feet a royal crown proper. Motto: *Garde le roy.*

Laneham (*Master Robert*), clerk of the council-chamber door.

Sybil Laneham, his wife, one of the revellers at Kenilworth Castle.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Langcale (*The laird of*), a leader in the covenanters' army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Langley (*Sir Frederick*), a suitor to Miss Vere, and one of the Jacobite conspirators with the laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Langosta (*Duke of*), the Spanish nickname of Aosta, the elected king of Spain. The word means "a locust" or "plunderer."

Language: (*The Primeval*).

Psammetichus, king of Egypt, desiring to learn what was the original language, shut up two infants with a goat to suckle them, in a place where they could hear no human voice, and gave orders to report to him the first word they should utter. At the end of two years they cried "Bekos," and as this resembled the Phrygian word for "bread," Psammetichus decided that the Phrygians were older than the Egyptians. The word was really the echo of the cry of the goat.

Languish (*Lydia*), a romantic young lady, who is for ever reading sensational novels, and molding her behavior on the characters which she reads of in these books of fiction. Hence she is a very female Quixote in romantic notions of a sentimental type (see act i. 2).—Sheridan, *The Rivals* (1775).

Lantern-Land, the land of authors, whose works are their lanterns. The inhabitants, called "Lanterners" (*Lanternois*), are bachelors and masters of arts, doctors, and professors, prelates and divines of the council of Trent, and all other wise ones of the earth. Here are the lanterns of Aristotle, Epicūros, and Aristophănês; the dark earthen lantern of Epictētos, the duplex lantern of Martial, and many others. The sovereign was a queen when Pantag'ruel visited the realm

Lantenac at the Stone Pillar

G. Brion, Artist *Méaulle, Engraver*

"LANTENAC stepped upon the coping where he had been seated, and laid his hand on the corner of the paper which the wind moved. The sky was clear, for the June twilights are long; the bottom of the stone was in shadow, but the top in light; a portion of the placard was printed in large letters, and there was still light enough for him to make it out. He read this:

"'The French Republic One and Indivisible.

"'The ci-devant Marquis de Lantenac, secretly landed on the coast of Granville, is declared an outlaw. A price is set on his head. Any person bringing him, alive or dead, will receive the sum of sixty thousand livres. The amount will not be paid in assignats, but in gold.

"'The parishes are ordered to lend every assistance. Given at the Town-hall of Granville, this second day of June, 1793.

(Signed) "'Prieur de la Marne.'"

Victor Hugo's "Ninety-Three."

LANTENAC AT THE STONE PILLAR.

to make inquiry about the "Oracle of the Holy Bottle."—Rabelais, *Pantagruel*, v. 32, 33 (1545).

Lanternois, pretenders to science, quacks of all sorts, and authors generally. They are the inhabitants of Lantern-land, and their literary productions are "lanterns."—Rabelais, *Pantagruel*, v. 32, 33 (1545).

Laocoon [*La.ok'.o.on*], a Trojan priest, who, with his two sons, was crushed to death by serpents. Thomson, in his *Liberty*, iv., has described the group, which represents these three in their death agony. It was discovered in 1506, in the baths of Titus, and is now in the Vatican. This exquisite group was sculptured at the command of Titus by Agesander, Polydorus, and Athenodorus, in the fifth century B.C.—Virgil, *Æneid*, ii. 201–227.

Laodami'a, wife of Protesila'os, who was slain at the siege of Troy. She prayed that she might be allowed to converse with her dead husband for three hours, and her request was granted; but when her husband returned to hadês, she accompanied him thither.

*** Wordsworth has a poem on this subject, entitled *Laodamia.*

Laodice'a, now *Lataki'a*, noted for its tobacco and sponge.—See *Rev.* iii. 14–18.

Lapet (*Mons.*), a model of poltroonery, the very "Ercles' Vein" of fanatical cowardice. M. Lapet would fancy the world out of joint if no one gave him a tweak of the nose or lug of the ear. He was the author of a book on the "punctilios of duelling."—Beaumont and Fletcher, *Nice Valour* or *The Passionate Madman* (1647).

Lapham (*Silas*). Boston man who has made a fortune, and means to enjoy it. His future son-in-law thus hits him off: "Simple-hearted and rather wholesome. He could be tiresome, and his range of ideas is limited. But he is a force, and not a bad one. He hasn't got over being surprised at the effect of rubbing his lamp." His most attractive qualities are his appreciation of his faithful wife, *Persis*, and prideful fondness for his pretty daughters. He is honest, too, through and through, and sacrifices much to sturdy integrity.—W. D. Howells, *The Rise of Silas Lapham* (1885).

Lappet, the "glory of all chamber-maids."—H. Fielding, *The Miser.*

Lapraick (*Laurie*), friend of Steenie Steenson, in Wandering Willie's tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

Laprel, the rabbit, in the beast-epic entitled *Reynard the Fox* (1498).

Lara, the name assumed by Conrad, the corsair, after the death of Medo'ra. On his return to his native country, he was recognized by Sir Ezzelin, at the table of Lord Otho, and charged home by him. Lara arranged a duel for the day following, but Sir Ezzelin disappeared mysteriously. Subsequently, Lara headed a rebellion, and was shot by Otho.—Byron, *Lara* (1814).

Lara (*The Seven Sons of*), sons of Gonzalez Gustios de Lara, a Castilian hero, brother of Ferdinand Gonzalez, count of Castile. A quarrel having arisen between

Gustios and Rodrigo Velasquez, his brother-in-law, Rodrigo caused him to be imprisoned in Cor'dova, and then allured his seven nephews into a ravine, where they were all slain by an ambuscade, after performing prodigies of valor. While in prison, Zaïda, daughter of Almanzor, the Moorish prince, fell in love with Gustios, and became the mother of Mudarra, who avenged the death of his seven brothers (A.D. 993).

*** Lope de Vega has made this the subject of a Spanish drama, which has several imitations, one by Mallefille, in 1835.—See Ferd. Denis, *Chroniques Chevaleresques d'Espagne* (1839).

Larder (*The Douglas*), the flour, meal, wheat, and malt of Douglas Castle, emptied on the floor by good Lord James Douglas, in 1307, when he took the castle from the English garrison. Having staved in all the barrels of food, he next emptied all the wine and ale, and then, having slain the garrison, threw the dead bodies into this disgusting mess, "to eat, drink, and be merry."—Sir W. Scott, *Tales of a Grandfather*, ix.

Wallace's Larder is a similar mess. It consisted of the dead bodies of the garrison of Ardrossan, in Ayrshire, cast into the dungeon keep. The castle was surprised by him in the reign of Edward I.

Lardoon (*Lady Bab*), a caricature of fine life, the "princess of dissipation," and the "greatest gamester of the times." She becomes engaged to Sir Charles Dupely, and says, "to follow fashion where we feel shame, is the strongest of all hypocrisy, and from this moment I renounce it."— J. Burgoyne, *The Maid of the Oaks.*

La Roche, a Swiss pastor, travelling through France with his daughter Margaret, was taken ill, and like to die. There was only a wayside inn in the place, but Hume, the philosopher, heard of the circumstance, and removed the sick man to his own house. Here, with good nursing, La Roche recovered, and a strong friendship sprang up between the two. Hume even accompanied La Roche to his manse in Berne. After the lapse of three years, Hume was informed that Mademoiselle was about to be married to a young Swiss officer, and hastened to Berne to be present at the wedding. On reaching the neighborhood, he observed some men filling up a grave, and found on inquiry that Mademoiselle had just died of a broken heart. In fact, her lover had been shot in a duel, and the shock was too much for her. The old pastor bore up heroically, and Hume admired the faith which could sustain a man in such an affliction.—H. Mackenzie, "Story of La Roche" (in *The Mirror*).

Lars, the emperor or over-king of the ancient Etruscans. A khedive, satrap, or under-king, was called *lŭcŭmo.* Thus the king of Prussia, as emperor of Germany, is *lars*, but the king of Bavaria is a *lucumo.*

> There be thirty chosen prophets,
> The wisest of the land,
> Who alway by lars Por'sena,
> Both morn and evening stand.
> Lord Macaulay, *Lays of Ancient Rome*
> ("Horatius," ix. 1842).

Larthmor, petty king of Ber'rathon, one of the Scandinavian islands. He was dethroned by his son, Uthal, but Fingal sent Ossian and Toscar to his aid. Uthal was slain in single cambat, and Larthmor was restored to his throne.—Ossian, *Berrathon.*

Larthon, the leader of the Fir-bolg or Belgæ of Britain, who settled in the southern parts of Ireland.

Larthon, the first of Bolga's race who travelled in the winds. White bosomed spread the sails of the king towards streamy Inisfail [*Ireland*]. Dun night was rolled before him, with its skirts of mist. Unconstant blew the winds and rolled him from wave to wave.—Ossian, *Temora*, vii.

Lascaris, a citizen. Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Las-Ca'sas, a noble old Spaniard, who vainly attempted to put a stop to the barbarities of his countrymen, and even denounced them (act i. 1).—Sheridan, *Pizarro* (1799, altered from Kotzebue).

Lascelles (*Lady Caroline*), supposed to be Miss M. E. Braddon.—*Athenæum*, 2073, *p.* 82 (C. R. Jackson).

Last Man (*The*), Charles I.; so called by the parliamentarians, meaning *the last man who would wear a crown in Great Britain.* Charles II. was called "The son of the Last man."

Last of the Fathers, St. Bernard, abbot of Clairvaux (1091–1153).

Last of the Goths, Roderick, the thirty-fourth and last of the Visigothic line of kings in Spain (414–711). He was dethroned by the African Moors.

*** Southey has an historical tale in blank verse, entitled *Roderick, the Last of the Goths.*

Last of the Greeks, (*The*), Philopœmen of Arcadia (B.C. 253–183).

Last of the Knights, Maximilian I., *the Penniless*, emperor of Germany (1459, 1493–1519).

Last of the Mo'hicans. Uncas, the Indian chief, is so called by J. F. Cooper, in his novel of that title.

*** The word ought to be pronounced *Mo.hic.'kanz*, but custom has ruled it otherwise.

Last of the Romans, Marcus Junius Brutus, one of the assassins of Cæsar (B.C. 85–42).

Caius Cassius Longīnus is so called by Brutus (B.C.*–42).

Aëtius, a general who defended the Gauls against the Franks, and defeated Attila in 451, is so called by Proco'pius.

Congreve is called by Pope, *Ultimus Romanus* (1670–1729).

Horace Walpole is called *Ultimus Romanorum* (1717–1797).

François Joseph Terasse Desbillons was called *Ultimus Romanus*, from his elegant and pure Latinity (1751–1789).

Last of the Tribunes, Cola di Rienzi (1313–1354).

*** Lord Lytton has a novel so entitled (1835).

Last of the Troubadors, Jacques Jasmin, of Gascony (1798–1864).

Last who Spoke Cornish (*The*), Doll Pentreath (1686–1777).

Last Words, (See Dying Sayings).

Lath'erum, the barber at the Black Bear inn, at Darlington.—Sir W. Scott, *Rob Roy* (time, George I.).

Lathmon, son of Nuäth, a British prince. He invades Morven while Fingal is in Ireland with his army; but Fingal returns unexpectedly. At dead of night, Ossian (Fingal's son) and his friend Gaul, the son of Morni, go to the enemy's camp, and "strike the shield" to arouse the sleepers, then rush on, and a great slaughter ensues in the panic. Lathmon sees

the two opponents moving off, and sends a challenge to Ossian; so Ossian returns, and the duel begins. Lathmon flings down his sword, and submits; and Fingal, coming up, conducts Lathmon to his "feast of shells." After passing the night in banquet and song, Fingal dismisses his guest next morning, saying, "Lathmon, retire to thy place; turn thy battles to other lands. The race of Morven are renowned, and their foes are the sons of the unhappy."—Ossian, *Lathmon.*

*** In *Oithona* he is again introduced, and Oithona is called Lathmon's brother.

[*Donrommath*] feared the returning Lathmon, the brother of unhappy Oithona.—Ossian, *Oithona.*

Lat'imer (*Mr. Ralph*), the supposed father of Darsie Latimer, *alias* Sir Arthur Darsie Redgauntlet.

Darsie Latimer, alias Sir Arthur Darsie Redgauntlet, supposed to be the son of Ralph Latimer, but really the son of Sir Henry Darsie Redgauntlet, and grandson of Sir Redwald Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Latin Church (*Fathers of the*): Lactantius, Hilăry, Ambrose, of Milan, Jer'ome, Augustin, of Hippo, and St. Bernard, "Last of the Fathers."

Lati'nus, king of the Laurentians, who first opposed Æne'as, but afterwards formed an alliance with him, and gave him his daughter Lavinia in marriage.—Virgil, *Æneid.*

Latinus, an Italian, who went with his five sons to the siege of Jerusalem. His eldest son was slain by Solyman; the second son, Aramantês, running to his brother's aid, was next slain; then the third son, Sabi'nus; and lastly, Picus and Laurentës, who were twins. The father, having lost his five sons, rushed madly on the soldan, and was slain also. In one hour fell the father and his five sons.—Tasso, *Jerusalem Delivered* (1575).

Latmian Swain (*The*), Endym'ion. So called because it was on Mount Latmos, in Caria, that Cynthia (*the moon*) descended to hold converse with him.

Thou dids't not, Cynthia, scorn the Latmian swain.

Ovid, *Art of Love,* iii.

Lato'na, mother of Apollo (*the sun*) and Diana (*the moon*). Some Lycian hinds jeered at her as she knelt by a fountain in Delos to drink, and were changed into frogs.

As when those hinds that were transformed to frogs,
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.

Milton, *Sonnets.*

Latorch, Duke Rollo's "earwig," in the tragedy called *The Bloody Brother*, by Beaumont and Fletcher (1639).

Latro (*Marcus Porcius*), a Roman rhetorician in the reign of Augustus; a Spaniard by birth.

I became as mad as the disciples of Porcius Latro, who, when they had made themselves as pale as their master by drinking decoctions of cumin, imagined themselves as learned.—Lesage, *Gil Blas,* vii. 9 (1735).

Laud (*Archbishop*). One day, when the archbishop was about to say grace before dinner, Archie Armstrong, the royal jester, begged permission of Charles I. to perform the office instead. The request being granted, the wise fool said, "All *praise* to the Lord, and little *Laud* to the devil!" the point of which is much increased by

the fact that the archbishop was a very small man.

Lauderdale (*The Duke of*), president of the privy council.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Laugh (*Jupiter's*). Jupiter, we are told, laughed incessantly for seven days after he was born.—Ptol. Hephæstion, *Nov. Hist.*, vii.

Laughing Philosopher (*The*), Democ'rītos, of Abde'ra (B.C. 460–357).

*** He laughed or jeered at the feeble powers of man so wholly in the hands of fate, that nothing he did or said was uncontrolled. The "Weeping Philosopher" was Heraclitos.

Dr. Jeddler, the philosopher, who looked upon the world as a "great practical joke, something too absurd to be considered seriously by any rational man."—C. Dickens, *The Battle of Life* (1846).

Laughter (*Death from*). A fellow in rags told Chalchas, the soothsayer, that he would never drink the wine of the grapes growing in his vineyard; and added, "If these words do not come true, you may claim me for your slave." When the wine was made, Chalchas made a feast, and sent for the fellow to see how his prediction had failed; and when he appeared, the soothsayer laughed so immoderately at the would-be prophet that he died.—Lord Lytton, *Tales of Miletus*, iv.

Somewhat similar is the tale of Ancæos. This king of the Lelĕgês, in Samos, planted a vineyard, but was warned by one of his slaves that he would never live to taste the wine thereof. Wine was made from the grapes, and the king sent for his slave, and said, "What do you think of your prophecy now?" The slave made answer, "There's many a slip 'twixt the cup and the lip;" and the words were scarcely uttered, when the king rushed from table to drive out of his vineyard a boar which was laying waste the vines, but was killed in the encounter.—Pausanias.

Crassus died from laughter on seeing an ass eat thistles. Margutte, the giant, died of laughter on seeing an ape trying to pull on his boots. Philemon or Philomēnês died of laughter on seeing an ass eat the figs provided for his own dinner (*Lucian*, i. 2). Zeuxis died of laughter at sight of an old woman he had painted.

Launay (*Vicomte de*), pseudonym of Mde. Emile de Girardin (*née* Delphine Gay).

Launce, the clownish servant of Proteus. one of the two "gentlemen of Verona." He is in love with Julia. Launce is especially famous for soliloquies to his dog, Crab, "the sourest-natured dog that lives." Speed is the serving-man of Valentine, the other "gentleman."—Shakespeare, *The Two Gentlemen of Verona* (1594).

Launcelot, bard to the Countess Brenhilda's father.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Launcelot (*Sir*), originally called Galahad, was the son of Ban, king of Benwick (*Brittany*), and his wife, Elein (pt. i. 60). He was stolen in infancy by Vivienne, the Lady of the Lake, who brought him up till he was presented to King Arthur and knighted. In consequence, he is usually called Sir Launcelot du Lac. He was in "the eighth degree [*or generation*] of our Saviour" (pt. iii. 35); was uncle to Sir Bors de Ganis (pt. iii. 4); his brother was Sir Ector de Maris (pt. ii. 127); and his son, by Elaine, daughter of King Pelles,

was Sir Galahad, the chastest of the 150 knights of the Round Table, and therefore allotted to the "Siege Perilous" and the quest of the Holy Graal, which he achieved. Sir Launcelot had from time to time a glimpse of the Holy Graal; but in consequence of his amours with Queen Guenever, was never allowed more than a distant and fleeting glance at it (pt. iii. 18, 22, 45).

Sir Launcelot was the strongest and bravest of the 150 knights of the Round Table; the two next were Sir Tristram and Sir Lamoracke. His adultery with Queen Guenever was directly or indirectly the cause of the death of King Arthur, the breaking up of the Round Table, and the death of most of the knights. The tale runs thus: Mordred and Agravain hated Sir Launcelot, told the king he was too familiar with the queen, and, in order to make good their charge, persuaded Arthur to go a-hunting. While absent in the chase, the queen sent for Sir Launcelot to her private chamber, when Mordred, Agravain, and twelve other knights beset the door, and commanded him to come forth. In coming forth he slew Sir Agravain and the twelve knights; but Mordred escaped and told the king, who condemned Guenever to be burned to death. She was brought to the stake, but rescued by Sir Launcelot, who carried her off to Joyous Guard, near Carlisle. The king besieged the castle, but received a bull from the pope, commanding him to take back the queen. This he did, but refused to be reconciled to Sir Launcelot, who accordingly left the realm and went to Benwick. Arthur crossed over with an army to besiege Benwick, leaving Mordred regent. The traitor, Mordred, usurped the crown, and tried to make the queen marry him; but she rejected his proposal with contempt. When Arthur heard thereof, he returned, and fought three battles with his nephew, in the last of which Mordred was slain, and the king received from his nephew his death-wound. The queen now retired to the convent of Almesbury, where she was visited by Sir Launcelot; but as she refused to leave the convent, Sir Launcelot turned monk, died "in the odor of sanctity," and was buried in Joyous Guard (pt. iii. 143–175).

"Ah! Sir Launcelot," said Sir Ector; "thou were [*sic*] head of all Christian knights." "I dare say," said Sir Bors, "that Sir Launcelot there thou liest, thou were never matched of none earthly knight's hand; and thou were the courteoust knight that ever bare shield; and thou were the truest friend to thy lover that ever bestrode horse; and thou were the truest lover of sinfull man that ever loved woman; and thou were the kindest man that ever struck with sword; and thou were the goodliest person that ever came among press of knights; and thou were the meekest man and the gentlest that ever eat in hall among ladies; and thou were the sternest knight to thy mortal foe that ever put spear in rest."—Sir T. Malory, *History of Prince Arthur*, iii. 176 (1470).

N. B.—The Elaine above referred to is not the Elaine of Astolat, the heroine of Tennyson's *Idyll*. Sir Ector de Maris is not Sir Ector, the foster-father of King Arthur; and Sir Bors de Ganis must be kept distinct from Sir Bors of Gaul, and also from Sir Borre or Sir Bors, a natural son of King Arthur, by Lyonors, daughter of the Earl Sanam (pt. i. 15).

Sir Launcelot and Elaine. The Elaine of Tennyson's *Idyll*, called the "fair maid of Astolat," was the daughter of Sir Bernard, lord of Astolat, and her two brothers were Sir Tirre (not *Sir Torre*, as Tennyson writes the word) and Lavaine (pt. iii. 122). The whole tale and the beautiful picture of Elaine propelled by the old dumb servitor down the river to the king's palace, is all borrowed from Sir T. Malory's compilation. "The fair maid of Astolat" asked Sir Launcelot to marry her, but the

knight replied, "Fair damsel, I thank you, but certainly cast me never to be married;" and when the maid asked if she might be ever with him without being wed, he made answer, "Mercy defend me, no!" "Then," said Elaine, "I needs must die for love of you;" and when Sir Launcelot quitted Astolat, she drooped and died. But before she died she called her brother, Sir Tirre (not *Sir Lavaine*, as Tennyson says, because Sir Lavaine went with Sir Launcelot as his squire), and dictated the letter that her brother was to write, and spake thus:

"While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until that I be cold, and let me be put in a fair bed, with all my richest clothes. . . . and be laid in a chariot to the next place, whereas the Thames is, and there let me be put in a barge, and but one man with me. . . . to steer me thither, and that my barge be covered with black samite." . . .So her father granted . . . that all this should be done . . . . and she died. And so, when she was dead, the corpse and the bed . . . were put in a barge . . . . and the man steered the barge to Westminster.—Pt. iii. 123.

The narrative then goes on to say that King Arthur had the letter read, and commanded the corpse to be buried right royally, and all the knights then present made offerings over her grave. Not only the tale, but much of the antique flavor of the original is preserved in the version of the laureate.—Sir T. Malory, *History of Prince Arthur* (1470).

Launcelot and Guenever. Sir Launcelot was chosen by King Arthur to conduct Guenever (his bride) to court; and then began that disloyalty between them which lasted to the end. Gottfried, the German minnesinger (twelfth century), who wrote the tale of Sir Tristan [our *Tristram*], makes King Mark send Tristan to Ireland, to conduct Yseult to Cornwall, and then commenced that disloyalty between Sir Tristram and his uncle's wife, which also lasted to the end, and was the death of both.

Launcelot Mad. Sir Launcelot, having offended the queen, was so vexed, that he went mad for two years, half raving and half melancholy. Being partly cured by a vision of the Holy Graal, he settled for a time in Joyous Isle, under the assumed name of *La Chevalier Mal-Fet.* His deeds of prowess soon got blazed abroad, and brought about him certain knights of the Round Table, who prevailed on him to return to court. Then followed the famous quest of the Holy Graal. The quest of the graal is the subject of a minnesong by Wolfram (thirteenth century), entitled *Parzival.* (In the *History of Prince Arthur*, complied by Sir T. Malory, it is Galahad, son of Sir Launcelot, not Percival, who accomplished the quest).

*** The madness of Orlando, by Ariosto, resembles that of Sir Launcelot.

Launcelot a Monk. When Sir Launcelot discovered that Guenever was resolved to remain a nun, he himself retired to a monastery, and was consecrated a hermit by the bishop of Canterbury. After twelve months, he was miraculously summoned to Almesbury, to remove to Glastonbury the queen, who was at the point of death. Guenever died half an hour before Sir Launcelot arrived, and he himself died soon afterwards (pt. iii. 174). The bishop in attendance on the dying knight affirmed that "he saw angels heave Sir Launcelot up to heaven, and the gates of paradise open to receive him" (pt. iii. 175). Sir Bors, his nephew, discovered the dead body in the cell, and had it buried with all honors at Joyous Guard (pt. iii. 175).—Sir T. Malory, *History of Prince Arthur* (1470), and also Walter Mapes.

When Sir Bors and his fellows came to his (Sir Launcelot's) bed, they found him stark dead, and he lay as he had smiled, and the sweetest savor about him that ever they smelled. —Sir T. Malory, *History of Prince Arthur*, iii. 175 (1470).

N.B.—Sir Launcelot intended, when he quitted the court of Arthur, and retired to Benwick, to found religious houses every ten miles between Sandwich and Carlisle, and to visit every one of them barefoot; but King Arthur made war upon him, and put an end to this intention.

*** *Other particulars of Sir Launcelot.* The tale of Sir Launcelot was first composed in monkish Latin, and was translated by Walter Mapes (about 1180). Robert de Borron wrote a French version, and Sir T. Malory took his *History of Prince Arthur* from the French, the third part being chiefly confined to the adventures and death of this favorite knight. There is a metrical romance called *La Charrette*, begun by Chrestiens de Troyes (twelfth century), and finished by Geoffrey de Ligny.

Launcelot, the man of Mons. Thomas. (See LANCELOT.)—Beaumont and Fletcher, *Mons. Thomas* (1619).

Launfal (*Sir*), steward of King Arthur. Detesting Queen Gwennere, he retired to Carlyoun, and fell in love with a lady named Tryamour. She gave him an unfailing purse, and told him if he ever wished to see her, all he had to do was to retire into a private room, and she would be instantly with him. Sir Launfal now returned to court, and excited much attention by his great wealth. Gwennere made advances to him, but he told her she was not worthy to kiss the feet of the lady to whom he was devoted. At this repulse, the angry queen complained to the king, and declared to him that she had been most grossly insulted by his steward. Arthur bade Sir Launfal produce this paragon of woman. On her arrival, Sir Launfal was allowed to accompany her to the isle of Ole'ron; and no one ever saw him afterwards.—Thomas Chestre, *Sir Launfal* (a metrical romance, time, Henri VI.).

*** James Russell Lowell has a poem entitled *The Vision of Sir Launfal.*

Laura, niece of Duke Gondibert, loved by two brothers, Arnold and Hugo, the latter dwarfed in stature. Laura herself loved Arnold; but both brothers were slain in the faction fight stirred up by Prince Oswald against Duke Gondibert, his rival in the love of Rhodalind, only child of Aribert, king of Lombardy. On the death of Arnold and Hugo, Laura became attached to Tybalt. As the tale was never finished, we have no key to the poet's intention respecting Laura and Tybalt.—Sir Wm. Davenant, *Gondibert* (died 1668).

Laura, a Venetian lady, who married Beppo. Beppo being taken captive, turned Turk, joined a band of pirates, and grew rich. He then returned to his wife, made himself known to her, and "had his claim allowed." Laura is represented as a frivolous mixture of millinery and religion. She admires her husband's turban, and dreads his new religion. "Are you really, truly, now a Turk?" she says. "Well, that's the prettiest shawl! Will you give it me? They say you eat no pork. Bless me! Did I ever? No, I never saw a man grown so yellow! How's your liver?" and so she rattles on.—Byron, *Beppo* (1820).

Laura Fairlie, innocent victim of the machinations of *Sir Percival Glyde* and *Count Tosco.* The former marries her for her fortune, then imprisons her in an insane asylum, and announces her death. In the end she becomes a widow, and weds Walter Harbright, who has long

loved her.—Wilkie Collins, *The Woman in White.*

Laura and Petrarch. Some say *La belle Laure* was only an hypothetical name used by the poet to hang the incidents of his life and love on. If a real person, it was Laura de Noves, the wife of Hugues de Sade, of Avignon, and she died of the plague in 1348.

Think you, if Laura had been Petrarch's wife,
He would have written sonnets all his life?
Byron, *Don Juan*, iii. 8 (1820).

Laurana, the lady-love of Prince Parismus of Bohemia.—Emanuel Foord, *The History of Parismus* (1598).

Laureate of the Gentle Craft, Hans Sachs, the cobbler poet of Nuremberg. (See Twelve Wise Masters).

Laurence (*Friar*), the good friar who promises to marry Romeo and Juliet. He supplies Juliet with the sleeping draught, to enable her to quit her home without arousing scandal or suspicion. (See Lawrence).—Shakespeare, *Romeo and Juliet* (1597).

Laurence, baby-boy whose brief life is the theme of Rossiter Johnson's poem bearing that caption:

"The newness of love at his coming,
The freshness of grief when he went,
The pitiless pain of his absence,
The effort at argued content,
The dim eye forever retracing
The few little footprints he made,
The quick thought forever recalling
The visions that never can fade—
For these but one comfort, one answer
In faith's or philosophy's roll;—
Came to us for a pure little body
Went to God for a glorified soul."
Rossiter Johnson, *Idler and Poet* (1883).

Laurie, favorite playfellow of *Little Women,* and when they are no longer "little," the husband of Amy.—L. M. Alcott, *Little Women.*

Laurringtons (*The*), a novel by Mrs. Trollope, a satire on "superior people," the bustling Bothebys of society (1843).

Lauzun (*The duke de*), a courtier in the court of Louis XIV. Licentious, lighthearted, unprincipled and extravagant. To promote his own fortune, he supplanted La Vallière by Mde. de Montespan in the king's favor. Montespan thought he loved her; but when he proposed to La Vallière, the discarded favorite, Mde. de Montespan dismissed him. The duke, in revenge, persuaded the king to banish the lady, and when La Vallière took the veil, the king sent Mde. de Montespan this cutting epistle:

We do not blame you; blame belongs to love,
And love had nought with you.
The duke de Lauzun, of these lines the bearer,
Confirms their purport. From our royal court
We do excuse your presence.
Lord E. L. B. Lytton, *The Duchess de la Vallière*, v. 5 (1836).

Lavaine (*Sir*), brother of Elaine, and son of the lord of As'tolat. Young, brave and knightly. He accompanied Sir Lancelot when he went to tilt for the ninth diamond.—Tennyson, *Idylls of the King* ("Elaine").

Lavalette (3 *syl.*), condemned to death for sending to Napoleon secret intelligence of Government despatches. He was set at liberty by his wife, who took his place in prison, but became a confirmed lunatic.

Lord Nithsdale escaped in a similar manner from the Tower of London. His wife disguised him as her maid, and he passed the sentries without being detected.

La Vallière (*Louise, duchess de*), betrothed to the Marquis de Bragelonê (4 *syl.*), but in love with Louis XIV., whose mistress she became. Conscience accused her, and she fled to a convent; but the king took her out, and brought her to Versailles. He soon forsook her for Mde. de Montespan, and advised her to marry. This message almost broke her heart, and she said, "I will choose a bridegroom without delay." Accordingly she took the veil of a Carmelite nun, and discovered that Bragelonê was a monk. Mde. de Montespan was banished from the court by the capricious monarch. Lord E. L. B. Lytton, *The Duchess de la Vallière* (1836).

Lavin'ia, daughter of Latīnus, betrothed to Turnus, king of the Rutuli. When Æne'as landed in Italy, Latinus made an alliance with him, and promised to give him Lavinia to wife. This brought on a war between Turnus and Æneas, that was decided by single combat, in which Æneas was the victor.—Virgil, *Æneid.*

Lavinia, daughter of Titus Andron'icus, a Roman general employed against the Goths. She was betrothed to Bassia'nus, brother of Saturnius, emperor of Rome. Being defiled by the sons of Tam'ora, queen of the Goths, her hands were cut off and her tongue plucked out. At length her father, Titus, killed her, saying, "I am as woeful as Virginius was, and have a thousand times more cause than he to do this outrage."—(?) Shakespeare, *Titus Andron'icus* (1593).

In the play, Andronicus is always called *An.dron'.i.kus*, but in classic authors it is *An.dro.nī.kus.*

Lavinia, sister of Lord Al'tamont, and wife of Horatio.—N. Rowe, *The Fair Penitent* (1703).

Lavinia and Pale'mon. Lavinia was the daughter of Acasto, patron of Palemon, from whom his "liberal fortune took its rise." Acasto lost his property, and dying, left a widow and daughter in very indigent circumstances. Palemon often sought them out, but could never find them. One day, a lovely, modest maiden came to glean in Palemon's fields. The young squire was greatly struck with her exceeding beauty and modesty, but did not dare ally himself with a pauper. Upon inquiry, he found that the beautiful gleaner was the daughter of Acasto; he proposed marriage, and Lavinia "blushed assent."—Thomson, *Seasons*, ("Autumn," 1730).

*** The resemblance between this tale and the Bible story of Ruth and Boaz must be obvious to every one.

Law of Athens (*The*). By Athenian law, a father could dispose of his daughter in marriage as he liked. Egēus pleaded this law, and demanded that his daughter Hermia should marry Demētrius, or suffer the penalty of the law; if she will not

> Consent to marry with Demetrius,
> I beg the ancient privilege of Athens;
> As she is mine, I may dispose of her:
> Which shall be either to this gentleman,
> Or to her death; according to our law.
> Shakespeare, *Midsummer Night's Dream*, act i. sc. 1 (1592).

Law of Flanders (*The*). Charles "the Good," earl of Flanders, made a law that a serf, unless legally emancipated, was always a serf, and that whoever married a serf became a serf. S. Knowles has founded his tragedy called *The Provost of Bruges* on this law (1836).

Law of Lombardy (*The*).

> We have a law peculiar to this realm,
> That subjects to a mortal penalty

All women nobly born . . . who, to the shame
Of chastity, o'erleap its thorny bounds,
To wanton in the flowery path of pleasure.
Act. ii. 2.

On this law Robert Jephson has founded the following tragedy: The Duke Bire'no, heir to the crown, falsely charges the Princess Sophia of incontinence. The villainy of the duke being discovered, he is slain in combat by a Briton named Paladore, and the victor marries the princess (1779).

Lawrence (*Steven*). Big yeoman, whose travels in America have added a touch of the backwoodsman to the English rustic. Handsome, wholesome and sensible, but unsophisticated. He is trapped into a marriage by a scheming woman, while he loves another. A series of unhappy years follow. His wife is shallow of heart and head, vain and ambitious; he resolute, upright, and tender of heart. After her death, he meets and marries the genuine woman of his first love.—Annie Edwards, *Steven Lawrence, Yeoman.*

Law's Bubble, the famous Mississippi scheme, devised by John Law (1716–1720).

Law's Tale (*The Man of*), the tale tells of Custance, daughter of the emperor of Rome, affianced to the sultan of Syria. On the wedding night the sultan's mother murdered all the bridal party for apostacy, except Custance, whom she turned adrift in a ship. The ship stranded on the shores of Britain, where Custance was rescued by the lord-constable of Northumberland, whose wife, Hermegild, became much attached to her. A young knight wished to marry Custance, but she declined his suit; whereupon he murdered Hermegild, and then laid the knife beside Custance, to make it appear that she had committed the deed. King Alla, who tried the case, soon discovered the truth, executed the knight, and married Custance. Now was repeated the same infamy as occurred to her in Syria; the queen-mother, Donegild, disapproved of the match, and, during the absence of her son in Scotland, embarked Custance and her infant son in the same ship, which she turned adrift. After floating about for five years, it was taken in tow by the Roman fleet on its return from Syria, and Custance was put under the charge of a Roman senator. It so happened that Alla was at Rome at the very time on a pilgrimage, met his wife, and they returned to Northumberland together.

This story is found in Gower, who probably took it from the French chronicle of Nicholas Trivet.

A similar story forms the outline of *Emărê* (3 *syl.*), a romance in Ritson's collection.

The knight murdering Hermegild, etc., resembles an incident in the French *Roman de la Violette*, the English metrical romance of *Le Bone Florence of Rome* (in Ritson), and also a tale in the *Gesta Romanorum*, 69.

Lawford (*Mr.*), the town clerk of Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Lawrence (*Friar*), a Franciscan who clandestinely marries Romeo and Juliet. (See Laurence).

Lawrence (*Tom*), *alias* "Tyburn Tom" or Tuck, a highwayman. (See Laurence). —Sir W. Scott, *Heart of Midlothian* (time, George II.).

Lawrence Arbuthnot, dilettante society man, who disguises a kindly and

generous nature under a careless manner. —Frances Hodgson Burnett, *Through One Administration* (1883).

La Writ, a little, wrangling French advocate.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Lawson (*Sandie*), landlord of the Spa hotel.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Lay of the Last Minstrel. Ladye Margaret [Scott], of Branksome Hall, the "flower of Teviot," was beloved by Baron Henry, of Cranstown, but a deadly feud existed between the two families. One day an elfin page allured Ladye Margaret's brother (the heir of Branksome Hall) into a wood, where he fell into the hands of the Southerners. At the same time an army of 3000 English marched to Branksome Hall to take it, but, hearing that Douglas, with 10,000 men, was on the march against them, the two chiefs agreed to decide the contest by single combat. The English champion was Sir Richard Musgrave, the Scotch champion called himself Sir William Deloraine. Victory fell to the Scotch, when it was discovered that "Sir William Deloraine" was in reality Lord Cranstown, who then claimed and received the hand of Ladye Margaret, as his reward.—Sir W. Scott, *Lay of the Last Minstrel* (1805).

Lazarillo, a humorsome valet, who serves two masters, "Don Felix" and Octavio. Lazarillo makes the usual quota of mistakes, such as giving letters and money to the wrong master; but it turns out that Don Felix is Donna Clara, the *fiancée* of Octavio, and so all comes right. —Jephson, *Two Strings to your Bow* (1792).

Joseph Munden [1758–1832] was the original Lazarillo.—*Memoir of J. S. Munden* (1832).

Lazarillo de Tormes, the hero of a romance of roguery, by Don Diego de Mendo'za (1553). Lazarillo is a compound of poverty and pride, full of stratagems and devices. The "hidalgo" walks the streets (as he says) "like the duke of Arcos," but is occupied at home "to procure a crust of dry bread, and, having munched it, he is equally puzzled how to appear in public with due decorum. He fits out a ruffle so as to suggest the idea of a shirt, and so adjusts a cloak as to look as if there were clothes under it." We find him begging bread, "not for food," but simply for experiments. He eats it to see "if it is digestible and wholesome;" yet he is gay withal, and always rakish.

Lazarus and Dives. Lazarus, a beggar whose fate is contrasted with that of Dives, *i. e.* a rich man (Latin). At their death Lazarus goes to heaven, the rich man goes to hell and begs that Lazarus may bring him a drop of water to cool his tongue.—*Luke,* xvi. 19–31.

*** Lazarus is the only proper name given in any of the New Testament parables. The rich man is not named.

Lazy Lawrence of Lubber-Land, the hero of a popular tale. He served the schoolmaster, the squire's cook, the farmer, and his own wife, all which was accounted treason in Lubber-land.

Lea, one of the "daughters of men," beloved by one of the "sons of God." The angel who loved her ranked with the least of the spirits of light, whose post around the throne was in the outermost circle. Sent to earth on a message, he saw Lea bathing, and fell in love with her; but Lea was so heavenly minded that her only wish was to "dwell in purity and serve

God in singleness of heart." Her angel lover, in the madness of his passion, told Lea the spell-word that gave him admittance into heaven. The moment Lea uttered it, her body became spiritual, rose through the air, and vanished from sight. On the other hand, the angel lost his ethereal nature, and became altogether earthly, like a child of clay.—T. Moore, *Loves of the Angels*, i. (1822).

League (*The*), a league formed at Péronne in 1576, to prevent the accession of Henri IV. to the throne of France, because he was of the reformed religion. This league was mainly due to the Guises. It is occasionally called "The Holy League;" but the "Holy League" strictly so called is quite another thing, and it is better not to confound different events by giving them the same name. (See LEAGUE, HOLY).

League, (*The Achæan*), B.C. 281–146. The old league consisted of the twelve Achæan cities confederated for self-defence from the remotest times. The league properly so called was formed against the Macedonians.

League (*The Ætolian*), formed some three centuries B.C., when it became a formidable rival to the Macedonian monarchs and the Achæan League.

League (*The Grey*), 1424, called *Lia Grischa* or *Graubünd*, from the grey homespun dress of the confederate peasants, the Grisons, in Switzerland. This league combined with the League Caddee (1401), and the League of the Ten Jurisdictions (1436), in a perpetual alliance in 1471. The object of these leagues was to resist domestic tyranny.

League (*The Hans* or *Hanseatic*), 1241–1630, a great commercial confederation of German towns, to protect their merchandise against the Baltic pirates, and defend their rights against the German barons and princes. It began with Hamburg and Lubeck, and was joined by Bremen, Bruges, Bergen, Novogorod, London, Cologne, Brunswick, Danzig; and afterwards, by Dunkerque, Anvers, Ostend, Dordrecht, Rotterdam, Amsterdam, etc.; still later by Calais, Rouen, St. Malo, Bordeaux, Bayonne, Marseilles, Barcelona, Seville, Cadiz, and Lisbon; and lastly by Messina, Naples, etc.; in all, eighty cities.

League (*The Holy*). Several leagues are so denominated, but that emphatically so called is the league of 1511 against Louis XII., formed by Pope Julius II., Ferdinand "the Catholic," Henry VIII., the Venetians, and the Swiss. Gaston de Foix obtained a victory over the league at Ravenna in 1512, but died in the midst of his triumph.

League (*The Solemn*), 1638, formed in Scotland against the Episcopal government of the Church.

League Caddee (*The*), or *Ligue de la Maison de Dieu* (1401), a confederation of the Grisons for the purpose of resisting domestic tyranny. (See LEAGUE, GREY).

League of Augsburg (1686), a confederation of the house of Austria with Sweden, Saxony, Bavaria, the circles of Swabia and Franconia, etc., against Louis XIV. This league was the beginning of that war which terminated in the peace of Ryswick (1698).

League of Cambray (1508), formed by the Emperor Maximilian I., Louis XII., of France, Ferdinand "the Catholic," and

Pope Julius II., against the republic of Venice.

League of Ratisbonne (1524), by the Catholic powers of Germany against the progress of the Reformation.

League of Smalkalde (December 31, 1530), the Protestant states of Germany leagued against Charles the Fifth. It was almost broken up by the victory obtained over it at Mühlberg in 1547.

League of Wurtzburg (1610), formed by the Catholic states of Germany against the "Protestant Union" of Hall. Maximilian I., of Bavaria, was at its head.

League of the Beggars (1560), a combination formed against the Inquisition in Flanders.

League of the Cities of Lombardy (1167), under the patronage of Pope Alexander III., against Frederick Barbarossa, emperor of Germany. In 1225, the cities combined against Frederick II., of Germany.

League of the Public Weal (*Ligue du Bien Public*), 1464, a league between the dukes of Burgundy, Brittany, Bourbon, and other princes, against Louis XI., of France.

Leah Holland. Handsome granddaughter of an English farmer. Michael Standish, an artist lodger, paints her portrait and falls in love with her. His mother and friends oppose the match, and Leah, in proper pride, eludes his pursuit. In the end, he weds a girl in his own rank, and Leah becomes a useful and contented trained nurse.—Georgiana M. Craik, *A Daughter of the People.*

Lean'der (3 *syl.*), a young man of Aby'dos, who swam nightly across the Hellespont to visit his lady-love, Hero, a priestess of Sestos. One night he was drowned in his attempt, and Hero leaped into the Hellespont and died also.

The story is told by Musæus in his poem called *Hero and Leander.* Schiller has made it the subject of a ballad.

*** Lord Byron and Lieutenant Ekenhead repeated the feat of Leander, and accomplished it in 1 hr. 10 min.; the distance (allowing for drifting) would be about four miles.

Leander, a young Spanish scholar, smitten with Leonora, a maiden under the charge of Don Diego, and whom the Don wished to make his wife. The young scholar disguised himself as a minstrel to amuse Mungo, the slave, and with a little flattery and a few gold pieces lulled the vigilance of Ursula, the duenna, and gained admittance to the lady. As the lovers were about to elope, Don Diego unexpectedly returned; but being a man of 60, and, what is more, a man of sense, he at once perceived that Leander was a more suitable husband for Leonora than himself, and accordingly sanctioned their union and gave the bride a handsome dowry.—I. Bickerstaff, *The Padlock.*

Leandra, daughter of an opulent Spanish farmer, who eloped with Vincent de la Rosa, a heartless adventurer, who robbed her of all her money, jewels, and other valuables, and then left her to make her way home as best she could. Leandra was placed in a convent till the scandal had blown over.—Cervantes, *Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Léandre (2 *syl.*), son of Géronte (2 *syl.*). During the absence of his father, he fell in

King Lear and the Fool

Gustav Schauer, Artist *Knessing, Engraver*

LEAR, a mythical king of Britain, son of Bladud. He had three daughters, and, when fourscore years old, wishing to retire from the active duties of sovereignty, resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than tongue could express, but Cordelia, the youngest, said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. When he went to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the King of France, heard of this, she brought an army over to dethrone her sisters, but was taken captive and died in prison. In the mean time the elder sister, Goneril, first poisoned her younger sister from jealousy, and afterward put an end to her own life. Lear also dies.

King Lear, turned out of doors by his two daughters, accompanied only by his fool, goes mad and wanders about the heath.

> *"As mad as the vexed sea; singing aloud:*
> *Crowned with rank fumiter and furrow weeds,*
> *With harlocks, hemlock, nettles, cuckoo flowers,*
> *Darnel, and all the idle weeds that grow*
> *In our sustaining corn."*
>
> *Shakespeare's "King Lear."*

King Lear and the Fool

KING LEAR AND THE FOOL.

love with Zerbinette, whom he supposed to be a young gypsy, but who was in reality the daughter of Argante (2*syl.*), his father's friend. Some gypsies had stolen the child when only four years old, and required £1500 for her ransom—a sum of money which Scapin contrived to obtain from Léandre's father under false pretences. When Géronte discovered that his son's bride was the daughter of his friend Argante, he was quite willing to excuse Scapin for the deceit practiced on him.—Molière, *Les Fourberies de Scapin* (1671).

(In Otway's version of this comedy, called *The Cheats of Scapin*, Léandre is Anglicized into "Leander;" Géronte is called "Gripe;" Zerbinette is "Lucia;" Argante is "Thrifty;" and the sum of money £200).

Léandre, the lover of Lucinde, daughter of Géronte (2 *syl.*). Being forbidden the house, Lucinde pretended to be dumb, and Léandre, being introduced in the guise of an apothecary, effects a cure by "pills matrimoniac."—Molière, *Le Médecin Malgré Lui* (1666).

Lean'dro, a gentleman who wantonly loves Amaranta (the wife of Bar'tolus, a covetuous lawyer).—Beaumont and Fletcher, *The Spanish Curate* (1632).

Lean'dro the Fair (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Lear, mythical king of Britain, son of Bladud. He had three daughters, and when four score years old, wishing to retire from the active duties of sovereignty, resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than their tongue could express, but Cordelia, the youngest, said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. Then going to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the king of France, heard of this, she brought an army over to dethrone her sisters, but was taken prisoner and died in jail. In the meantime the elder sister (Goneril) first poisoned her younger sister from jealousy, and afterwards put an end to her own life. Lear also died.—Shakespeare, *King Lear* (1605).

(The stage *Lear* is a corrupt version by Nahum Tate (Tate and Brady); as the stage *Richard III.* is Colley Cibber's travesty.)

*** Percy, in his *Reliques of Ancient English Poetry*, has a ballad about "King Leir and His Three Daughters" (series I. ii.).

The story is given by Geoffrey of Monmouth in his *British History*. Spenser has introduced the tale in his *Faëry Queen* (ii. 10.)

Camden tells a similar story of Ina, the king of the West Saxons (*Remains*, 306).

Lear (*King*), Shakespeare's drama, first printed in quarto (1608), is founded on *The True Chronicle History of King Leir and His Three Daughters, Gonorill, Ragan, and Cordelia* (1605).

Learned (*The*), Coloman, king of Hungary (*, 1095–1114).

Learned Blacksmith (*The*), Elihu Burritt, the linguist (1811–1879).

He studied Latin in the evening after working at the forge all day, and carried his Greek grammar in his hat, finding opportunity to place the book, now and then, against the forge-chimney and go through with *tupto*, *tupteis*, *tuptei*, unperceived by his fellow-apprentices. Unassisted and at night he, one winter, read twenty books of *The Iliad*. He also mastered, but with the aid of teachers, French, Spanish, German and Italian, and read, at the forge, works in these tongues. Hebrew he studied alone. By studying seven hours a day (never remitting his manual labor) he learned *fifty* languages and dialects, besides acquiring much and valuable scientific information.

Learned Painter (*The*), Charles Lebrun, noted for the accuracy of his costumes (1619–1690).

Learned Tailor (*The*), Henry Wild, of Norwich, who mastered, while he worked at his trade, Greek, Latin, Hebrew, Chaldaic, Syriac, Persian, and Arabic (1684–1734).

Learned Theban (*A*), a guesser of riddles or dark sayings; in allusion to Œdipos, king of Thebes, who solved the riddle of the Sphinx.

> I'll talk a word with this same learned Theban.
> Shakespeare, *King Lear*, act iii. sc. 4 (1605).

Learoyd. The Yorkshireman who completes the trio of friends in Rudyard Kipling's story *Soldiers Three*. He "was born on the wolds and bred in the dales. . . . His chief virtue was an unmitigated patience which helped him to win fights." —*Soldiers Three.*

Leather-Stockings, the nickname of Natty Bumppo, a half-savage and half-Christian chevalier of American wild-life. He appears in five of J. F. Cooper's novels, hence called the Leather-stocking Tales.—See *Bumppo.*

Le Castre, the indulgent father of Mirable "the wild goose," Beaumont and Fletcher, *The Wild-goose Chase* (1652).

L'Eclair (*Philippe*), orderly of Captain Florian. L'Eclair is a great boaster, who masks his brag under the guise of modesty. He pays his court to Rosabelle, the lady's-maid of Lady Geraldine.—W. Dimond, *The Foundling of the Forest.*

Led Captain (*A*), an obsequious person, who styles himself "Captain;" and, out of cupboard love, dances attendance on the master and mistress of a house.

> Mr. Wagg, the celebrated wit, and a led captain and trencherman of my Lord Steyne, was caused by the ladies to make the assault.—Thackeray, *Vanity Fair*, li. (1848).

Lee (*Sir Henry*), an officer in attendance at Greenwich Palace.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Lee (*Sir Henry*), an old royalist, and head-ranger of Woodstock Forest.

Alice Lee, daughter of the old knight. She married Markham Everard.

Colonel Albert Lee, her brother, the friend of Charles II.—Sir W. Scott, *Woodstock* (time, commonwealth).

Leek, worn on St. David's Day. The general tale is that King Cadwallader, in 640, gained a complete victory over the Saxons by the special interposition of St.

Adrienne Lecouvreur as Cornelia

Antoine Coypel, Artist — *E. Leguay, Engraver*

ADRIENNE LECOUVREUR was a French actress of the time of the Regency who owes her fame almost more to the tragedy of her unhappy love and her untimely death than to the part she played in dethroning the artificiality and monotony of the stage-delivery in fashion in her day, by natural action and the accent of true passion. She was born in 1690, and made her first appearance on the boards of the Comédie Française in 1717. She did not excel in comedy, but she rose to greatness in portraying the tragic heroines of Corneille, Racine and Voltaire. Scribe in his "Adrienne Lecouvreur" has made the public familiar with the story of her amour with Maurice de Saxe and its tragic ending, but too much reliance must not be placed upon the story as told by the dramatist. Adrienne died suddenly in 1730, it was thought by poison sent her in a bouquet of flowers by a rival. Her death was lamented in verse by Voltaire who had been one of her most ardent admirers.

Our engraving, after the only authentic portrait known of Adrienne, represents her as Cornelia, the widow of Pompey the great, in Corneitte's play, "La Mort de Pompée."

Cornelia enters holding an urn in her hands. She addresses Philip, the freedman of Pompey.

"Do I, indeed, see thee, Philip, or is it but a dream? Has my dear husband, Pompey, received the honors of burial at thy hands; and does this urn which I hold contain the ashes of him I adored?"

ADRIENNE LECOUVREUR AS CORNELIA.

David, who ordered the Britons to wear leeks in their caps, that they might recognize each other. The Saxons, for want of some common cognizance, often mistook friends for foes. Drayton gives another version: He says the saint lived in the valley Ewias (2 *syl.*), situated between the Hatterill Hills, in Monmouthshire. It was here "that reverend British saint to contemplation lived,"

> . . . and did so truly fast,
> As he did only drink what crystal Hodney yields,
> And fed upon the leeks he gathered in the fields,
> In memory of whom, in each revolving year,
> The Welshmen, on his day [*March* 1], that sacred herb do wear.
>
> *Polyolbion*, iv. (1612).

Lefevre (*Lieutenant*), a poor officer dying from want and sickness. His pathetic story is told by Sterne, in a novel called *The Life and Opinions of Tristram Shandy* (1759).

"Mr. Fulmer, I have borrowed a book from your shop. 'Tis the sixth volume of my deceased friend, Tristram . . . The divine story of Lefevre, which makes part of this book, . . . does honor, not to its author only, but to human nature."—Cumberland, *The West Indian*, ii. 1.

Legend (*Sir Sampson*), a foolish, testy, prejudiced, and obstinate old man, between 50 and 60. His favorite oath is "Odd!" He tries to disinherit his elder son, Valentine, for his favorite son Ben, a sailor; and he fancies Angelica is in love with him, when she only intends to fool him.

He says: "I know the length of the emperor of China's foot, have kissed the Great Mogul's slipper, and have rid a-hunting upon an elephant with the cham of Tartary."—W. Congreve, *Love for Love*, ii. (1695).

"Sir Sampson Legend" is such another lying, over-bearing character, but he does not come up to "Sir Epicure Mammon" [Ben Jonson, *The Alchemist*].—C. Lamb.

Legend (*The Golden*), a semi-dramatic poem by Longfellow, taken from an old German tale by Hartmann von der Aue [*Our*], called *Poor Henry* (1851). Hartmann was one of the minnesingers, and lived in the twelfth century. (See Henry, Poor.)

Legend of Montrose, a novel by Sir W. Scott (1819). This brief, imperfect story contains one of Scott's best characters, the redoubted Rittmaster, Dugald Dalgetty, a combination of soldado and pedantic student of Mareschal College, Aberdeen.

Legends (*Golden*), a collection of monkish legends, in Latin, by Jacob de Voragine or Varagine, born at Varaggio, in Genoa. He wrote *Legenda Sancta*, which was so popular that it was called "Legenda Aurea" (1230–1298).

Legion of Honor, an order of merit, instituted by Napoleon I. when "first consul," in 1802. The undress badges are, for:

Chevaliers, a bow of red ribbon in the buttonhole of their coat, to which a medal is attached.

Officers, a rosette of red ribbon, etc., with medal.

Commanders, a collar-ribbon.

Grand-officers, a broad ribbon *under* the waistcoat.

Grand-cross, a broad ribbon, with a star on the breast, and a jewel-cross pendant.

*** Napoleon III. instituted a lower degree than *Chevalier*, called *Médaille Militaire*, distinguished by a *yellow* ribbon.

Legree, a slave-dealer and hideous villain, brutalized by slave-dealing and slave-driving.—Harriet Beecher Stowe, *Uncle Tom's Cabin* (1853).

Leicester (*The earl of*), in the court of Queen Elizabeth.

The countess of Leicester (born Amy Robsart), but previously betrothed to Edmund Tressilian.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Leigh (*Aurora*), the heroine and title of a poem by Mrs. Browning. The design of this poem is to show the noble aim of true art.

Leila, the young Turkish child rescued by Don Juan at the siege of Ismail (canto viii. 93–102). She went with him to St. Petersburg, and then he brought her to England. As *Don Juan* was never completed, the future history of Leila has no sequel.

> . . . at his side
> Sat little Leila, who survived the parries
> He made 'gainst Cossack sabres, in the wide
> Slaughter of Ismail.
> Byron, *Don Juan*, x. 51 (1824).

Leila (2 *syl.*), the beautiful slave of the Caliph Hassan. She falls in love with "the Giaour" [*djow'.er*], flees from the seraglio, is overtaken, and cast into the sea.

> Her eyes' dark charm 'twere vain to tell;
> But gaze on that of the gazelle—
> It will assist thy fancy well.
> Byron, *The Giaour* (1813).

Leilah, the Oriental type of female loveliness, chastity, and impassioned affection. Her love for Mejnôun, in Mohammedan romance, is held in much the same light as that of the bride for the bridegroom in Solomon's song, or Cupid and Psychê among the Greeks.

> When he sang the loves of Megnôun and Leileh [*sic*] . . . tears insensibly overflowed the cheeks of his auditors.—W. Beckford, *Vathek* (1786).

L. E. L., pseudonym of Letitia Elizabeth Landon (afterwards Mrs. Maclean), poetess (1802–1838).

Lela Marien, the Virgin Mary.

> In my childhood, my father kept a slave, who, in my own tongue [*Arabic*], instructed me in the Christian worship, and informed me of many things of Lela Marien.—Cervantes, *Don Quixote*, I. iv. 10 (1605).

Le'lia, a cunning, wanton widow, with whom Julio is in love.—Beaumont and Fletcher, *The Captain* (1613).

Lélie (2 *syl.*), a young man engaged to Célie, daughter of Gorgibus; but Gorgibus insists that his daughter shall give up Lélie for Valère, a much richer man. Célie faints on hearing this, and drops the miniature of Lélie, which is picked up by Sganarelle's wife. Sganarelle finds it, and, supposing it to be a lover of his wife, takes possession of it, and recognizes Lélie as the living original. Lélie asks how he came by it, is told he took it from his wife, and concludes that he means Célie. He accuses her of infidelity in the presence of Sganarelle, and the whole mystery is cleared up.—Molière, *Sganarelle* (1660).

Lélie, an inconsequential, light-headed, but gentlemanly coxcomb. — Molière, *L'Etourdi* (1653).

Lemnian Deed (*A*), one of unparalleled cruelty and barbarity. This Greek phrase owes its origin to the legend that the Lemnian women rose one night, and put to death every man and male child in the island.

On another occasion they slew all the men and all the children born of Athenian parents.

Lemuel Barker, young rustic, who,

Sir Amyas Leigh

C. J. Staniland, Artist

SIR AMYAS LEIGH pursues the Spanish galleon on which is his brother's murderer. The galleon runs upon a rock.

"An awful silence fell on every English soul. They heard not the roaring of wind and surge; they saw not the blinding flashes of the lightning; but they heard one long ear-piercing wail to every saint in heaven rising from five hundred human throats; they saw the mighty ship keel over from the wind, and sweep headlong down the cataract of the rack, plunging her yards into the foam, and showing her whole black side even to her keel, till she rolled clean over and vanished for ever and ever.

"'Shame!' cried Amyas hurling his sword far into the sea. 'To lose my right, my right, when it was in my very grasp! Unmerciful!'"

Kingsley's "Westward Ho!"

From the Magazine of Art.

SIR AMYAS LEIGH.

encouraged by Rev. Mr. Sewall's praise of certain of his verses, comes to Boston in the hope of achieving literary fame. He is, in turn, fleeced by sharpers, almost starved, put into the positions of elevator boy, private reader, horse-car conductor, etc. Is entrapped into an engagement of marriage with a vulgar, but respectable girl, and wiser and soberer for each experience, takes his place as a worthy citizen. — W. D. Howells, *The Minister's Charge* (1886).

Lenore, a name which Edgar Poe has introduced in two of his poems; one called *The Raven*, and the other called *Lenore* (1811–1849).

Lenore, the heroine of Bürger's ballad of that name, in which a spectral lover appears to his mistress after death, and carries her on horseback, behind him, to the graveyard, where their marriage is celebrated amid a crew of howling goblins.

*** *The Suffolk Miracle* is an old English ballad of like character.

Lenormand (*Mdlle.*), a famous *tireuse de cartes.* She was a squat, fussy, little old woman, with a gnarled and knotted visage, and an imperturbable eye. She wore her hair cut short, and parted on one side, like that of a man; dressed in an odd-looking *casaquin*, embroidered and frogged like the jacket of an hussar; and snuffed continually. This was the little old woman whom Napoleon I. regularly consulted before setting out on a campaign. Mdlle. Lenormand foretold to Josephine her divorce; and when Murat, king of Naples, visited her in disguise, she gave him the cards to cut, and he cut four times in succession *le grand pendu* (king of diamonds); whereupon Mdlle. rose and said, "La séance est terminée; c'est dix louis pour les rois;" pocketed the fee, and left the room taking snuff.

(In cartomancy, *le grand pendu* signifies that the person to which it is dealt, or who cuts it, will die by the hands of the executioner. See Grand Pendu).

Lent (*Galeazzo's*), a form of torture devised by Galeazzo Visconti, calculated to prolong the victim's life for forty days.

Len'ville (2 *syl.*), first tragedian at the Portsmouth Theatre. When Nicholas Nickleby joined the company Mr. Lenville was jealous, and attempted to pull his nose; but Nicholas pulled the nose of Mr. Lenville instead.—C. Dickens, *Nicholas Nickleby* (1888).

Leodegraunce or Leodogran, king of Camelyard, father of Guenever (King Arthur's wife). Uther, the pendragon, gave him the famous Round Table, which would seat 150 knights (pt. i. 45); and when Arthur married Guenever, Leodegraunce gave him the table and 100 knights as a wedding gift (pt. i. 45). The table was made by Merlin, and each seat had on it the name of the knight to whom it belonged. One of the seats was called the "Siege Perilous," because no one could sit on it without "peril of his life," except Sir Galahad, the virtuous and chaste, who accomplished the quest of the Holy Graal.—Sir T. Malory, *History of Prince Arthur* (1470).

Leodogran, the king of Cameliard (*sic*),
Had one fair daughter and none other child;
And she was fairest of all flesh on earth,
Guinevere, and in her his one delight.
Tennyson, *Coming of Arthur.*

Le'oline (3 *syl.*), one of the male attendants of Dionys'ia, wife of Cleon, governor of Tarsus, and employed by his mistress to murder Mari'na, the orphan

daughter of Prince Periclês, who had been committed to her charge to bring up. Leoline took Marina to the shore with this view, when some pirates seized her, and sold her at Metali'nê for a slave. Leoline told his mistress that the orphan was dead, and Dionysia raised a splendid sepulchre to her memory.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Leon, son of Constantine, the Greek emperor. Amon and Beatrice, the parents of Bradamant, promise to him their daughter Bradamant in marriage; but the lady is in love with Roge'ro. When Leon discovers this attachment, he withdraws his suit, and Bradamant marries Rogero. —Ariosto, *Orlando Furioso* (1516).

Leon, the hero who rules Margaritta, his wife, wisely, and wins her esteem and wifely obedience. Margaritta is a wealthy Spanish heiress, who married in order to indulge in wanton intrigues more freely. She selected Leon because he was supposed to be a milksop whom she could bend to her will; but no sooner is she married than Leon acts with manly firmness and determination, but with great affection also. He wins the esteem of every one, and Margaritta becomes a loving, devoted, virtuous, and obedient wife. —Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Edward Kynaston [1619–1687] excuted the part of "Leon" with a determined manliness, well worth the best actor's imitation. He had a piercing eye, and a quick, imperious vivacity of voice.—Colley Cibber.

Leonard, a real scholar, forced for daily bread to keep a common school.—Crabbe, *Borough*, xxiv. (1810).

Leonardo [Gonzaga], duke of Mantua. travelling in Switzerland, an avalanche fell on him, and he was nursed through a severe illness by Mariana, the daughter of a Swiss burgher and they fell in love with each other. On his return home he was entrapped by brigands, and kept prisoner for two years. Mariana, seeking him, went to Mantua, where Count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused to comply. The case was referred to the duke (Ferrardo), who gave judgment in favor of the count. Leonardo happened to be present, and throwing off his disguise, assumed his rank as duke, and married Mariana; but being called away to the camp, left Ferrardo regent. Ferrardo laid a most villainous scheme to prove Mariana guilty of adultery with Julian St. Pierre; but Leonardo refused to credit her guilt. Julian turned out to be her brother, exposed the whole plot, and amply vindicated Mariana of the slighest indiscretion.—S. Knowles, *The Wife* (1833).

Leona'to, governor of Messina, father of Hero and uncle of Beatrice.—Shakespeare, *Much Ado About Nothing* (1600).

Leonesse (3 *syl.*) Leonesse, Leonnais, Leonês, Leonnoys, Lyonnoys, etc., a mythical country belonging to Cornwall, supposed to have been sunk under the sea since the time of King Arthur. It is very frequently mentioned in the Arthurian romances.

Leonidas of Modern Greece, Marco Bozzaris, a Greek patriot, who with 1200 men, put to rout 4000 Turco-Albanians, at Kerpenisi, but was killed in the attaek (1823). He was buried at Mesolonghi.

Leonilla Lynmore. Artless girl brought up by her mother in ignorance

of all sorts of superstitious fancies. At eighteen, she visits the Rookleys, an old Boston family, with whom belief in portents and apparitions is a part of religious belief. The results of signs and wonders, apparently accomplished is a brain fever. She recovers, shaken in nerve, but sane, and shows it by marrying Captain Seaforth. Eliza Leslie, *Leonilla Lynmore* (1840).

Le'onine (3 *syl.*), servant to Dionyza. —Shakespeare, *Pericles, Prince of Tyre* (1608).

Leonine Verse. So called from Leonius, a canon of the church of St. Victor in Paris, in the twelfth century, who first composed them. It is a verse with a rhyme in the middle as:

Pepper is black, though it hath a good smack.
Est avis in dextra melior quam quatuor extra.

Leonnoys or *Leonesse* (*q.v.*), a country once joining Cornwall, but now sunk in the sea full forty fathoms deep. Sir Tristram was born in Leonês or Leonnoys, and is always called a Cornish knight.

*** Tennyson calls the word "Lyonesse," but Sir T. Malory "Leonês."

Léonor, sister of Isabelle, an orphan; brought up by Ariste (2 *syl.*), according to his notions of training a girl to make him a good wife. He put her on her honor, tried to win her confidence and love, gave her all the liberty consistent with propriety and social etiquette, and found that she loved him, and made him a fond and faithful wife. See ISABELLE.)—Molière, *L'école des Maris* (1661).

Leono'ra, the usurping queen of Aragon, betrothed to Bertran, a prince of the blood-royal, but in love with Torrismond, general of the forces. It turns out that Torrismond is son and heir of Sancho the deposed king. Sancho is restored, and Torrismond marries Leonora.—Dryden, *The Spanish Fryar* (1680).

Leonora, betrothed to Don Carlos, but Don Carlos resigned her to Don Alonzo, to whom she proved a very tender and loving wife. Zanga the Moor, out of revenge, poisoned the mind of Alonzo against his wife by insinuating her criminal love for Don Carlos. Out of jealousy, Alonzo had his friend put to death, and Leonora, knowing herself suspected, put an end to her life.—Edward Young, *The Revenge* (1721).

Leonora, the daughter of poor parents, who struck the fancy of Don Diego. The Don made a compact with her parents to take her home with him and place her under a duenna for three months, to ascertain if her temper was as sweet as her face was pretty, and at the expiration of that time, either to return her spotless or to make her his wife. At the end of three months, Don Diego (a man of 60) goes to arrange for the marriage, locking his house and garden, as he supposes, securely; but Leander, a young student, smitten with Leonora, makes his way into the house, and is about to elope with her when the don returns. Like a man of sense, Don Diego at once sees the suitability of the match, consents to the union of the young people, and even settles a marriage portion on Leonora, his ward if not his wife.—I. Bickerstaff, *The Padlock.*

Leonora, betrothed to Ferdinand, a fiery young Spaniard (jealous of Donna Clara, who has assumed boy's clothes for a time). Ferdinand despises the "amphibious coxcomb," and calls his rival "a vile com-

pound of fringe, lace, and powder."—Jephson, *Two Strings to your Bow* (1792).

Leonora, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader feel what is good, and desirous of being so (1806).

Leonora, wife of Fernando Florestan, a State prisoner in Seville. In order to effect her husband's release, she assumed the attire of a man, and the name of Fidelio. In this disguise she entered the service of Rocco, the jailer, and Marcellina, the jailer's daughter, fell in love with her. Pizzaro, the governor of the prison resolving to assassinate Fernando Florestan, sent Rocco and Fidelio to dig his grave in the prison-cell. When Pizarro descended to perpetrate the deed of blood, Fidelio drew a pistol on him; and the minister of State, arriving at this crisis, ordered the prisoner to be released. Leonora (*Fidelio*) was allowed to unlock her husband's chains, and Pizarro's revenge came to naught.—Beethoven, *Fidelio* (an opera, 1791).

Leonora, a princess, who falls in love with Manri'co, the supposed son of Azuce'na, a gypsy, but in reality the son of Garzia (brother of the Conte di Luna). The Conte di Luna entertains a base passion for the princess, and, getting Manrico into his power, is about to kill him, when Leonora intercedes, and promises to give herself to the count if he will spare his nephew's life. The count consents; but while he goes to release Manrico, Leonora kills herself by sucking poison from a ring, and Manrico dies also.—Verdi, *Il Trovato're* (an opera, 1853).

Leonora (*The History of*), an episode in the novel of *Joseph Andrews*, by Fielding (1742).

Leonora [D'Este] (2 *syl.*), sister of Alfonso II., reigning duke of Ferrara. The poet Tasso conceived a violent passion for this princess, "but she knew it not nor viewed it with disdain." Leonora never married, but lived with her eldest sister, Lauretta, duchess of Urbino, who was separated from her husband. The episode of Sophronia and Olindo (*Jerusalem Delivered*, ii.) is based on this love incident. The description of Sophronia is that of Leonora, and her ignorance of Olindo's love points to the poet's unregarded devotion.

> But thou . . . shalt have
> One half the laurel which o'ershades my grave . . .
> Yes, Leonora, it shall be our fate
> To be entwined forever—but too late.
> Byron, *The Lament of Tasso* (1817).

Leonora de Guzman, the "favorite" of Alfonzo XI., of Castile. Ferdinando, not knowing that she was the king's mistress, fell in love with her; and Alfonzo, to reward Fernando's services, gave her to him in marriage. No sooner was this done, than the bridegroom learned the character of his bride, rejected her with scorn, and became a monk. Leonora became a noviciate in the same convent, obtained her husband's forgiveness, and died.—Donizetti, *La Favorita* (an opera, 1842).

Leon'tes (3 *syl.*), king of Sicily. He invited his old friend Polixenês, king of Bohemia, to come and stay with him, but became so jealous of him that he commanded Camillo to poison him. Instead of doing so, Camillo warned Polixenês of his danger, and fled with him to Bohemia. The rage of Leontês was now unbounded, and he cast his wife Hermionê into prison,

Leonora and Ferdinando

J. B. Duffaud, Artist

FERDINANDO, a novice in the monastery of St. James di Compostella has seen and loved Leonora. He is ignorant of the fact that she is the mistress of Alfonso, king of Castille, and obtains a remission of his vows, in order to win her. He accomplishes valiant deeds for her sake, and finally succeeds in making her his wife. Not until after marriage does he learn her history and he then leaves her and returns to the monastery. Leonora disguises herself as a novice and follows him there, only to sink of exhaustion in the court-yard. Here Ferdinando finds her; they are reconciled, and she dies in his arms.

Donizetti's "La Favorita."

LEONORA AND FERDINANDO.

where she gave birth to a daughter. The king ordered the infant to be cast out on a desert shore, and then brought his wife to a public trial. Hermionê fainted in court, the king had her removed, and Paulina soon came to announce that the queen was dead. Ultimately, the infant daughter was discovered under the name of Perdĭta, and was married to Florizel, the son of Polixenês. Hermionê was also discovered to the king in a *tableau vivant*, and the joy of Leontês was complete.—Shakespeare, *The Winter's Tale* (1604).

Leon'tius, a brave but merry old soldier.—Beaumont and Fletcher, *The Humorous Lieutenant* (1647).

Le'opold, a sea-captain, enamoured of Hippol'yta, a rich lady, wantonly in love with Arnoldo. Arnoldo, however, is contracted to the chaste Zeno'cia, who is basely pursued by the governor, Count Clodio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Leopold, archduke of Austria, a crusader who arrested Richard I. on his way home from the Holy Land.—Sir W. Scott, *The Talisman* (time, Richard I.).

Leopold, nicknamed *Peu-à-peu* by George IV. Stein, speaking of Leopold's vacillating conduct in reference to the Greek throne, says of him: "He has no color," *i.e.*, no fixed plan of his own, but only reflects the color of those around him; in other words, he is "blown about by every wind."

Lepol'emo (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Amadis, of Gaul." This part was added by Pedro de Lujan.

Leporello, in *The Libertine*, by Shadwell (1676).

The following advertisement from Liston appeared in June, 1817:—

"My benefit takes place this evening at Covent Garden Theatre, and I doubt not will be splendidly attended. . . . I shall perform 'Fogrun,' in *The Slave*, and 'Leporello' in *The Libertine*. In the delineation of these arduous characters I shall display much feeling and discrimination, together with great taste in my dresses, and elegance of manner. The audiences will be delighted, and will testify their approbation by rapturous applause. When, in addition to my professional merits, regard is had to the loveliness of my person and the fascination of my face, . . . there can be no doubt that this announcement will receive the attention it deserves."—J. Liston.

Leporello, the valet of Don Giovanni.—Mozart, *Don Giovanni* (an opera, 1787).

Lermites and **Martafax,** two rats that conspired against the White Cat.—Comtesse D'Aunoy, *Fairy Tales* ("The White Cat" 1682).

Lesbia, the poetic name given by the poet Catullus to his mistress, Clodia.

Lesbian Kiss (*A*), an immodest kiss. The ancient Lesbians were noted for their licentiousness, and hence to "Lesbianize" became synonymous with licentious sexual indulgence, and "Lesbia" means a harlot.

Lesbian Poets (*The*), Terpander, Alcæus, Ari'on, and the poetess Sappho.

Lesbian Rule, squaring the rule from the act, and not the act from the rule; like correcting a sun-dial by a clock, and not the clock by the sun-dial. A specious excuse for doing, or not doing, as inclination dictates.

Lesley (*Captain*), a friend of Captain M'Intyre.—Sir W. Scott, *The Antiquary* (time, George III.).

Leslie (*General*), a parliamentary leader. —Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Leslie (*Hope*). Heroine of a novel of colonial life, the scene of which is laid in Agawam (Springfield), Mass.—Catherine Maria Sedgwick, *Hope Leslie* (1827).

Leslie (*Norman*). Hero of a novel of New York life, early in the nineteenth century. He is wrongfully accused of a murder, and although the charge is not proved, rests under the ban with the public for years, until the real criminal is brought to light.—Theodore S. Fay, *Norman Leslie* (1835).

Lesly (*Ludovic*), surnamed *Le Balafré*, an old archer in the Scotch guard of Louis XI., of France. Uncle of Quentin Durward.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Lesurques (*Jerome*), a solicitor, who, being in greatly reduced circumstances, holds the White Lion inn, unknown to his son (act i. 2).

Joseph Lesurques (2 *syl.*), son of the solicitor, and father of Julie. He is so like Dubosc, the highwayman, that he is accused of robbing the night-mail from Lyons, and murdering the courier.

Julie Lesurques, daughter of Joseph Lesurques, in love with Didier. When her father is imprisoned, she offers to release Didier from his engagement; but he remains loyal throughout.—Edward Stirling, *The Courier of Lyons* (1852).

Letters (*Greek*). Cadmus, the Phœnician, introduced sixteen; Simonidês and Epicharmos (the poets) introduced six or eight others; but there is the greatest diversity upon what letters, or how many, are to be attributed to them. Aristotle says Epicharmos introduced θ, χ; others ascribe to him ξ, η, ψ, ω. Dr. Smith, in his *Classical Dictionary*, tells us Simonidês introduced "the long vowels and double letters" (η, ω, θ, χ, ϕ, ψ). Lempriere, under "CADMUS," ascribes to him θ, ζ, ψ, x; and under "SIMONIDES," η, ω, ξ, ψ. Others maintain that the Simonidês letters are η, ω, ζ, ψ.

Letters (*Father of*), François I., of France, *Père des Lettres* (1494, 1515–1547). Lorenzo de Medici, "the Magnificent" (1448–1492).

Leuca'dia's Rock, a promontory, the south extremity of the island Leucas or Leucadia, in the Ionian Sea. Sappho leapt from this rock when she found her love for Pha'on unrequited. At the annual festival of Apollo, a criminal was hurled from Leucadia's Rock into the sea; but birds of various sorts were attached to him, in order to break his fall, and if he was not killed he was set free. The leap from this rock is called "The Lovers' Leap."

> All those may leap who rather would be neuter
> (Leucadia's Rock still overlooks the wave).
> Byron, *Don Juan*, ii. 205 (1819).

Leucip'pe (3 *syl.*), wife of Menipus; a bawd who caters for king Antig'onus, who, although an old man, indulges in the amorous follies of a youth.—Beaumont and Fletcher, *The Humorous Lieutenant* (1647).

Leucoth'ea, once called "Ino." Ath'amas, son of Æðlus, had by her two sons,

one of whom was named Melicer'tês. Athamas, being driven mad, Ino and Melicertês threw themselves into the sea; Ino became Leucothea, and Melicertês became Palæmon or Portumnus, the god of ports or strands. Leucothea means the "white goddess," and is used for "Matuta" or the dawn, which precedes sunrise, *i.e.* Aurora.

> By Leucothea's lovely hands,
> And her son that rules the strands.
> Milton, *Comus*, 875 (1634).

> To resalute the world with sacred light,
> Leucothea waked, and with fresh dews embalmed
> The earth.
> Milton, *Paradise Lost*, xi. 135 (1665).

Leven (*The earl of*), a parliamentary leader.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Leviathan of Literature (*The*), Dr. Samuel Johnson (1709–1784).

Levites (*The*), in Dryden's *Absalom and Achitophel*, means the nonconformist ministers expelled by the Act of Conformity (1681–2).

Levitt (*Frank*), a highwayman.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Lewis (*Don*), brother of Antonio, and uncle of Carlos, the bookworm, of whom he is dotingly fond. Don Lewis is no scholar himself, but he adores scholarship. He is headstrong and testy, simple-hearted and kind.

Lewis (*Lord*), father of Angeli'na.—Beaumont and Fletcher, *The Elder Brother* (1637).

Lewis (*Matthew Gregory*), generally called "Monk Lewis," from his romance, *The Monk* (1794). His best known verses are the ballads of *Alonzo the Brave*, and *Bill Jones*. He also wrote a drama entitled *Timour, the Tartar* (1775–1818).

> Oh! wonder-working Lewis! Monk or bard,
> Who fain would make Parnassus a churchyard!
> Lo! wreaths of yew, not laurel, bind thy brow;
> Thy Muse a sprite, Apollo's sexton thou.
> Byron, *English Bards and Scotch Reviewers* (1809).

Lewis Baboon. Louis XIV., of France, is so called by Dr. Arbuthnot in his *History of John Bull*. Baboon is a pun on the word *Bourbon*, specially appropriate to this royal "posture-master" (1712).

Lew'some (2 *syl.*), a young surgeon and general practitioner. He forms the acquaintance of Jonas Chuzzlewit, and supplies him with the poison which he employs.—C. Dickens, *Martin Chuzzlewit* (1844).

Lewson, a noble, honest character. He is in love with Charlotte Beverley, and marries her, although her brother has gambled away all her fortune.—Edward Moore, *The Gamester* (1753).

Leycippes and Clitophonta, a romance in Greek, by Achilles Tatius, in the fifth century; borrowed largely from the *Theag'enês and Chariclēa* of Heliodōrus, bishop of Trikka.

Liar (*The*), a farce by Samuel Foote (1761). John Wilding, a young gentleman fresh from Oxford, has an extraordinary propensity for romancing. He invents the most marvellous tales, utterly regardless of truth, and thereby involves both himself and others in endless perplexities. He pretends to fall in love with a Miss Grantam, whom he accidentally

meets, and, wishing to know her name, is told it is Godfrey, and that she is an heiress. Now it so happens that his father wants him to marry the real Miss Grantam, and, in order to avoid so doing, he says he is already married to a Miss Sibthorpe. He afterwards tells his father he invented this tale because he really wished to marry Miss Godfrey. When Miss Godfrey is introduced, he does not know her, and while in this perplexity a woman enters, who declares she is his wife, and that her maiden name was Sibthorpe. Again he is dumbfounded, declares he never saw her in his life, and rushes out, exclaiming, "All the world is gone mad, and is in league against me!"

*** The plot of this farce is from the Spanish. It had been already taken by Corneille in *Le Menteur* (1642), and by Steele in his *Lying Lover* (1704).

Liar (*The*), Al Aswad; also called "The Impostor," and "The Weathercock." He set himself up as a prophet against Mahomet; but frequently changed his creed.

Mosëilma was also called "The Liar." He wrote a letter to Mahomet, which began thus: "From Mosëilma, prophet of Allah, to Mahomet, prophet of Allah;" and received an answer beginning thus: "From Mahomet, the prophet of Allah, to Mosëilma, the Liar."

Liars (*The Prince of*), Ferdinand Mendez Pinto, a Portuguese traveller, whose narratives deal so much in the marvellous that Cervantes dubbed him "The Prince of Liars." He is alluded to in the *Tatler* as a man "of infinite adventure and unbounded imagination."

Sir John Mandeville is called "The Lying Traveller" (1300–1372).

Liban'iel (4 *syl.*), the guardian angel of Philip, the apostle.—Klopstock, *The Messiah*, iii. (1748).

Liberator (*The*). Daniel O'Connell was so called because he was the leader of the Irish party, which sought to sever Ireland from England. Also called "The Irish Agitator" (1776–1847).

Simon Bolivar, who established the independence of Peru, is so called by the Peruvians (1785–1831).

Liberty (*Goddess of*). On December 20, 1793, the French installed the worship of reason for the worship of God, and M. Chaumette induced Mdlle. Malliard, an actress, to personify the "goddess of Liberty. She was borne in a palanquin, dressed with buskins, a Phrygian cap, and a blue chlamys over a white tunic. Being brought to Notre Dame, she was placed on the high altar, and a huge candle was placed behind her. Mdlle. Malliard lighted the candle, to signify that liberty frees the mind from darkness, and is the "light of the world;" then M. Chaumette fell on his knees to her and offered incense as to a god.

Liberty (*The goddess of*). The statue so called, placed over the entrance of the Palais Royal, represented Mde. Tallien.

Liberty Hall. Squire Hardcastle says to young Marlow and Hastings, when they mistake his house for an "inn," and give themselves airs, "This is Liberty Hall, gentlemen; you may do just as you please here."—Goldsmith, *She Stoops to Conquer*, i. 2 (1773).

Libiti'na, the goddess who presides over funerals, and hence in Latin an undertaker is called *libitina'rius.*

He brought two physicians to visit me, who, by their appearance, seemed zealous ministers of

the goddess Libitina.—Lesage, *Gil Blas*, ix. 8 (1735).

Lichas, servant of Herculês, who brought to him from Dejani'ra the poisoned shirt of Nessus. He was thrown by Herculês from the top of Mount Etna into the sea. Seneca says (*Hercules*) that Lichas was tossed aloft into the air, and sprinkled the clouds with his blood. Ovid says: "He congealed, like hail, in mid-air, and turned to stone; then, falling into the Uuboic Sea, became a rock, which still bears his name and retains the human form" (*Met.* ix.).

Let me lodge Lichas on the horns of the moon.
Shakespeare, *Antony and Cleopatra*, act. iv. sc. 10 (1608).

Liekitup (*The laird of*), friend of Neil Blanc, the town piper.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Lie. The four P's—a Palmer, a Pardoner, a Poticary and a Pedler—disputed as to which could tell the greatest lie. The Palmer asserted that he never saw a woman out of patience; the other three P's were so taken aback by this assertion that they instantly gave up the contest, saying that it was certainly the greatest falsehood they ever heard.—John Heywood, *The Four P's* (1520).

Liebenstein and Sternfels, two ruined castles on the Rhine. Leoline, the orphan, was the sole surviving child of the lord of Liebenstein, and two brothers (Warbeck and Otto) were the only surviving children of the lord of Sternfels. Both these brothers fell in love with Leoline, but as the lady gave Otto the preference, Warbeck joined the crusades. Otto followed his brother to Palistine, but the war was over, and Otto brought back with him a Greek girl, whom he had made his bride. Warbeck now sent a challenge to his brother for this insult to Leoline, but Leoline interposed to stop the fight. Soon after this the Greek wife eloped, and Otto died childless. Leoline retired to the adjacent convent of Bornhofen, which was attacked by robbers, and Warbeck, in repelling them, received his death-wound, and died in the lap of Leoline.—*Traditions of the Rhine.*

Life (*The Battle of*), a Christmas story, by C. Dickens (1846). It is the story of Grace and Marion, the two daughters of Dr. Jeddler, both of whom loved Alfred Heathfield, their father's ward. Alfred loved the younger daughter; but Marion, knowing of her sister's love, left her home clandestinely, and all thought she had eloped with Michael Warden. Alfred then married Grace, and in due time Marion make it known to her sister that she had given up Alfred to her, and had gone to live with her Aunt Martha till they were married. It is said that Marion subsequently married Michael Warden, and found with him a happy home.

Ligéa, one of the three sirens. The other two were Parthen'ope and Leucosëa. Milton gives the classic sirens, *combs;* borrowing a detail from the Scandinavian Lorelei. Ligēa or Largeia means "shrill," or "sweet voiced."

By fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks.
Milton, *Comus* (1634).

Light of the Age, Maimon'idês *or* Rabbi Moses ben Maimon, of Cor'dova (1135–1204).

Light of the Haram [*sic*], the Sultana Nour'mahal', afterwards called Nourjeham

("light of the world"). She was the bride of Selim, son of Acbar.—T. Moore, *Lalla Rookh* (1817).

Light o' Heel (*Janet*), mother of Godfrey Bertram Hewit.—Sir W. Scott, *Guy Mannering* (time George II.).

Lightbody (*Luckie*), *alias* "Marian Loup-the-Dyke," mother of Jean Girder, the cooper's wife.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Lightborn, the murderer who assassinated Edward II.—C. Marlowe, *Edward II.* (1592).

Lightfoot, one of the seven attendants of Fortunio. So swift was he of foot, that he was obliged to tie his legs when he went hunting, or else he always outran the game, and so lost it.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

Lightning. Benjamin Franklin invented lightning conductors; hence Campbell says it is allotted to man, with Newton to mark the speed of light, with Herschel to discover planets, and

> With Franklin grasp the lightning's fiery wing.
> *Pleasures of Hope*, i. (1799).

Lightning (*Lovers killed by*). (See under LOVERS.)

Lightning Protectors. Jupiter chose the eagle as the most approved preservative against lightning, Agustus Cæsar the sea-calf, and Tiberius the laurel.—*Collumella* x.; Suetonius, *In Vit. Aug.*, xc. Suetonius, *In Vita Tib.*, lxix.

Lightwood (*Mortimer*), a solicitor, who conducts the "Harmon murder" case. He is the great friend of Eugene Wrayburn, barrister-at-law, and it is the great ambition of his heart to imitate the *nonchalance* of his friend. At one time Mortimer Lightwood admired Bella Wilfer.—C. Dickens, *Our Mutual Friend* (1864).

Ligurian Sage (*The*), Aulus Persius Flaccus, the satirist (34–62).

Lilburn (*John*), a contentious leveller in the Commonwealth, of whom it was said, *If no one else were alive John would quarrel with Lilburn.* The epigrammatic epitaph of John Lilburn is as follows:—

> Is John departed, and is Lilburn gone?
> Farewell to both, to Lilburn and to John!
> Yet being gone take this advice from me:
> Let them not both in one grave buried be.
> Here lay ye John; lay Lilburn thereabout;
> For if they both should meet, they would fall out.

Lili, immortalized by Goethe, was Anna Elizabeth Schönemann, daughter of a Frankfort banker. She was 16 when Goethe first knew her.

Lilian, "little wife" of Aldrich's poem *An Untimely Thought.*

> "What a hideous fancy to come
> As I wait at the foot of the stair,
> While Lilian gives the last touch
> To her robe or the rose in her hair!
> * * * * * * *
> As the carriage rolls down the dark street
> The little wife laughs and makes cheer—
> But . . . . I wonder what day of the week,
> I wonder what month of the year!"
> Thomas Bailey Aldrich, *Poems* (1882.)

Lil'inau, a woman wooed by a phantom that lived in her father's pines. At nightfall the phantom whispered love, and won the fair Lilinau, who followed his green waving plume through the forest, but never more was seen.—*American-Indian Legend.*

Told she the tale of the fair Lilinau, who was wooed by a phantom
That through the pines o'er her father's lodge, in the hush of the twilight,
Breathed like the evening wind, and whispered love to the maiden;
Till she followed his green and waving plume thro' the forest,
And never more returned, nor was seen again by her people.
Longfellow, *Evangeline*, ii. 4 (1849).

Lilis or **Lilith,** Adam's wife before Eve was created. Lilis refused to submit to Adam, and was turned out of paradise; but she still haunts the air, and is especially hostile to new-born children.

*** Goethe has introduced her in his *Faust* (1790).

Lil'lia-Bianca, the bright, airy daughter of Nantolet, beloved by Pinac, the fellow-traveller of Mirabel, "the wild goose."—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Lilliput, the country of the Lilliputians, a race of pygmies of very diminutive size, to whom Gulliver appeared a monstrous giant.—Swift, *Gulliver's Travels* ("Voyage to Lilliput," 1726).

*** The voyage to Lulliput is a satire on the manners and habits of George I.

Lilly, the wife of Andrew. Andrew is the servant of Charles Brisac, a scholar.—Beaumont and Fletcher, *The Elder Brother* (1637).

Lilly (*William*), an English astrologer, who was employed during the Civil Wars by both parties; and even Charles I. consulted him about his projected escape from the Carisbrooke Castle (1602–1681).

He talks of Raymond Lully [*q.v.*] and the ghost of Lilly.—W. Congreve, *Love for Love*, iii. (1695).

Lillyvick, the collector of water-rates, and uncle to Mrs. Kenwigs. He considered himself far superior in a social point of view to Mr. Kenwigs, who was only an ivory turner; but he deigned to acknowledge the relation, and confessed him to be "an honest, well-behaved, respectable sort of a man." Mr. Lillyvick looked on himself as one of the *élite* of society. "If ever an old gentleman made a point of appearing in public shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector has borne himself like a collector, and assumed a solemn and portentous dignity, as if he had the whole world on his books, that collector was Mr. Lillyvick." Mr. Kenwigs thought the collector, who was a bachelor, would leave each of the Kenwigses £100; but he "had the baseness" to marry Miss Petowker, of the Theatre Royal, and "swindle the Kenwigses of their golden expectations."—C. Dickens, *Nicholas Nickleby* (1838).

Lily (*The*), the French king for the time being. So called from the lilies, which, from the time of Clovis, formed the royal device of France. Tasso (*Jerusalem Delivered*) calls them *gigli d'oro* ("golden lilies"); but Lord Lytton calls them "silver lilies:"

Lord of the silver lilies, canst thou tell
If the same fate await not thy descendant?
Lord E. L. B. Lytton, *The Duchess de la Vallière* (1836).

Lily Maid of Astolat, Elaine (*q.v.*). (See also LAUNCELOT AND ELAINE).

Lily of Medicine (*The*), a treatise written by Bernard Gordon, called *Lilium Medicinæ* (1480). (See GORDONIUS).

Lily Floyd Curtis. A New York belle, whose mother sets out with the aim

that Lily is to make a grand match, and keeps it steadily before her. By a series of dexterous manœuvres the admirable republican parent prevents a marriage between the girl and the man she loves, and makes her countess of Melrose.—Constance Cary Harrison, *The Anglo-Maniacs* (1890).

Lily Servosse, daughter of a Northern man, who settles in the South soon after the war, in the hopeful expectation of winning favor with his neighbors and helping them to create a new South. In the fruitless enterprise his daughter is his zealous and loving coadjutor.—Albion W. Tourgeé, *A Fool's Errand* (1879).

Limberham, a tame, foolish keeper. Supposed to be meant for the duke of Lauderdale.—Dryden, *Limberham* or *The Kind Keeper.*

Limbo of the Moon. Ariosto, in his *Orlando Furioso*, xxxiv. 70, says, in the moon are treasured up the precious time misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and death-bed alms. Pope says:

There heroes' wits are kept in ponderous vases,
And beaus' in snuff-boxes and tweezer-cases;
There broken vows and death-bed alms are found,
And lovers' hearts with ends of ribbon bound;
The courtier's promises, and sick man's prayers,
The smiles of harlots, and the tears of heirs;
Cages for gnats, and chains to yoke a flea,
Dried butterflies, and tomes of casuistry.
Rape of the Lock, v. (1712).

Limbo Fatuōrum or the "Fools' Paradise," for idiots, madmen, and others who are not responsible for their sins, but yet have done nothing worthy of salvation. Milton says, from the earth fly to the Paradise of Fools

All things transitory and vain . . . the fruits
Of painful superstition and blind zeal . . .
All the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed . . .
The builders here of Babel . . .
Others come single. He who to be deemed
A god, leaped fondly into Etna's flames,
Empedoclês; and he who to enjoy
Plato's elysium, leaped into the sea . . .
Embryos and idiots, eremites and friars.
Paradise Lost, iii. 448 (1665).

Limbo Patrum, that half-way house between purgatory and paradise, where patriarchs and prophets, saints, martyrs, and confessors, await the "second coming." This, according to some, is the hadês or "hell" into which Christ descended when "He preached to the spirits in prison." Dantê places Limbo on the confines of hell, but tells us those doomed to dwell there are "only so far afflicted as that they live without hope" (*Inferno*, iv.).

I have some of them in Limbo Patrum, and there they are like to dance these three days.—Shakespeare, *Henry VIII.* act v. sc. 3 (1601).

Limbo Puerōrum, or "Child's Paradise," for unbaptized infants too young to commit actual sin, but not eligible for heaven because they have not been baptized.

*** According to Dantê, Limbo is between hell and that border-land where dwell "the praiseless and blameless dead." (See INFERNO.)

Lincius. (See LYNCEUS.)

Lincoln (*The bishop of*), in the court of Queen Elizabeth. He was Thomas Cowper.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Lincolnshire Grazier (*A*). The Rev.

Thomas Hartwell Horne published *The Complete Grazier* under this pseudonym (1805).

Linco'ya (3 *syl.*), husband of Co'atel, and a captive of the Az'tecas. "Once, when a chief was feasting Madoc, a captive served the food." Madoc says, "I marked the youth, for he had features of a gentler race; and oftentimes his eye was fixed on me with looks of more than wonder." This young man, "the flower of all his nation," was to be immolated to the god Tezcalipo'ca; but on the eve of sacrifice he made his escape, and flew to Madoc for protection. The fugitive proved both useful and faithful, but when he heard of the death of Coatel, he was quite heart-broken. Ayaya'ca, to divert him, told him about the spirit-land; and Lincoya asked, "Is the way thither long?"

> The old man replied, "A way of many moons."
> "I know a shorter path," exclaimed the youth;
> And up he sprang, and from the precipice
> Darted. A moment; and Ayaya'ca heard
> His body fall upon the rocks below.
>
> Southey, *Madoc*, ii. 22 (1805).

Lindab'rides (4 *syl.*), a euphemism for a female of no repute, a courtezan. Lindabridês is the heroine of the romance entitled *The Mirror of Knighthood*, one of the books in Don Quixote's library (pt. I. i. 6), and the name became a household word for a mistress. It occurs in two of Sir W. Scott's novels, *Kenilworth* and *Woodstock*.

Linden (*John Endicott*), young man who comes to a New England village to teach school, institutes various reforms; falls in love with a pretty pupil, Faith Derrick, educates her, and when he has completed his theological studies, marries her, and settles as pastor of a Vermont mountain parish.—Susan Warner, *Say and Seal* (1860).

Lindesay, an archer in the Scotch guard of Louis XI. of France.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Lindesay (*Lord*), one of the embassy to Queen Mary of Scotland.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lindor, a poetic swain or lover *en bergère.*

> Do not, for Heaven's sake, bring down Corydon and Lindor upon us.—Sir W. Scott.

Lindsay (*Margaret*), the heroine of a novel by Professor John Wilson, entitled *Trials of Margaret Lindsay*, a very pathetic story (1785–1854).

Linet', daughter of Sir Persaunt, and sister of Lionês, of Castle Perilous (ch. 131). Her sister was held captive by Sir Ironside, the Red Knight of the Red Lands. Linet went to King Arthur to entreat that one of his knights might be sent to liberate her; but as she refused to give up the name of her sister, the king said no knight of the Round Table could undertake the adventure. At this, a young man nicknamed "Beaumains" (Fairhands), who had been serving in the kitchen for a year, entreated that he might be allowed the quest, which the king granted. Linet, however, treated him with the utmost contumely, calling him dish-washer, kitchen knave, and lout: but he overthrew all the knights opposed to him, delivered the lady Lionês, and married her. (See LYNETTE).—Sir. T. Malory, *History of Prince Arthur*, i. 120–153 (1470).

*** Some men nicknamed her "The Savage" (ch. 151). Tennyson, in his *Gareth and Lynette*, changes the denouement, and makes Gareth marry Lynette.

Lingo, in O'Keefe's comedy *Agreeable Surprise* (1798).

Linkinwater (*Tim*), confidential clerk to the brothers Chreeryble. A kind-hearted old bachelor, fossilized in ideas, but most kind-hearted, and devoted to his masters almost to idolatry. He is much attached to a blind blackbird called "Dick," which he keeps in a large cage. The bird has lost its voice from old age; but, in Tim's opinion, there is no equal to it in the whole world. The old clerk marries Miss La Creevy, a miniature-painter.

Punctual as the counting-house dial, . . . he performed the minutest actions, and arranged the minutest articles of his little room in a precise and regular order. Paper, pens, ink, ruler, sealing-wax, wafers, . . . Tim's hat, Tim's scrupulously folded gloves, Tim's other coat, . . . all had their accustomed inches of space. . . . There was not a more accurate instrument in existence than Tim Linkinwater.—C. Dickens, *Nicholas Nickleby*, xxxvii. (1838).

Linklater (*Laurie*), yeoman of the king's kitchen. A friend to Ritchie Moniplies.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Linne (*The Heir of*), a great spendthrift, who sold his estates to John-o-the-Scales, his steward, reserving for himself only a "poor and lonesome lodge in a lonely glen." Here he found a rope, with a running noose, and put it round his neck, with the intention of hanging himself. The weight of his body broke the rope, and he fell to the ground. He now found two chests of gold and one of silver, with this inscription: "Once more, my son, I set thee clear. Amend thy life or a rope must end it." The heir of Linne now went to the steward for the loan of forty pence, which was denied him.—One of the guests said, "Why, John, you ought to lend it, for you had the estates cheap enough." "Cheap! say you. Why, he shall have them back for a hundred marks less than the money I gave for them." "Done!" said the heir of Linne; and counted out the money. Thus he recovered his estates, and made the kind guest his forester.—Percy, *Reliques*, II. ii. 5.

Lion (*A*), emblem of the tribe of Judah. In the old church at Totnes, is a stone pulpit divided into compartments containing shields, decorated with the several emblems of the Jewish tribes, of which this is one.

Judah is a lion's whelp . . . he crouched as a lion, and as an old lion; who shall rouse him up?—*Gen.* xlix. 9.

Charlotte Elizabeth Tonna, an English writer, has a book under the title of *The Lion of the Tribe of Judah* (1830–185–).

Lion (*The*), symbol of ambition. When Dantê began the ascent of fame, he was met first by a panther (*pleasure*), and then by a lion (*ambition*) which tried to stop his further progress.

A lion came
With head erect, and hunger mad.
Dantê, *Hell*, i. (1300).

Lion (*The*) Henry, duke of Bavaria and Saxony, son of Henry "the Proud" (1129–1195).

Louis VIII., of France, born under the sign *Leo* (1187, 1223–1226).

William of Scotland, who chose a red *lion rampant* for his cognizance (*, 1165–1214).

Lion (*The Golden*), emblem of ancient Assyria. The bear was that of ancient Persia.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?
Where that great Persian bear, whose swelling pride
The lion's self tore out with rav'nous jaw!
Phin. Fletcher, *The Purple Island*, vii. (1633).

Lion The (*Valiant*), Alep Arslan, son of Togrul Beg, the Perso-Turkish monarch (*, 1062–1072).

Lion Attending on Man.

Una was attended by a lion. Spenser says that Una was seeking St. George, and as she sat to rest herself, a lion rushed suddenly out of a thicket, with gaping mouth and lashing tail; but as it drew near, it was awe-struck, licked her feet and hands, and followed her like a dog. Sansloy slew the faithful beast.—*Faëry Queen*, I. iii. 42 (1590).

*** This is an allegory of the Reformation. The "lion" means England, and "Una" means truth or the reformed religion. England (*the lion*) waited on truth or the reformation. "Sansloy" means Queen Mary or false faith, which killed the lion, or separated England from truth (or the true faith). It might seem to some that Sansfoy should have been substituted for Sansloy; but this could not be, because Sansfoy had been slain already.

Sir Ewain de Gallis or *Iwain de Galles* was attended by a lion, which, in gratitude to the knight, who had delivered it from a serpent, ever after became his faithful servant, approaching the knight with tears, and rising on its hind feet.

Sir Geoffrey de Latour was aided by a lion against the Saracens; but the faithful brute was drowned in attempting to follow the vessel in which the knight had embarked on his departure from the Holy Land.

St. Jerome is represented as attended by a lion. (See Androclus).

Lion of God (*The*), Ali, son-in-law of Mahomet. He was called at birth "The Rugged Lion" (*al Haïdara*) (602, 655–661).

Hamza, called "The Lion of God and of His Prophet." So Gabriel told Mahomet his uncle was registered in heaven.

Lion of Jonina, Ali Pasha, overthrown in 1822 by Ibrahim Pasha (1741, 1788–1822).

Lion of the North (*The*), Gustavus Adolphus (1594, 1611–1632).

Lion-Heart. The legend says that Richard I. was called *Cœur de Lion* because he plucked out a lion's heart, to which beast he had been exposed by the duke of Austria, for having slain his son.

Lion King of Assyria, Arioch *al Asser* (B.C. 1927–1897).

Lion Rouge, (*Le*), Marshal Ney, who had red hair and red whiskers (1769–1815).

Lion-Tamer. One of the most remarkable was Ellen Bright, who exhibited in Wombwell's menagerie. She was killed by a tiger in 1850.

Lions (*White and Red*). Prester John, in his letter to Manuel Comnēnus, emperor of Constantinople, says his land is the "home of white and red lions" (1165).

Lionel and Clarissa, an opera by Bickerstaff. Sir John Flowerdale has a daughter named Clarissa, whose tutor is Lionel, an Oxford graduate. Colonel Oldboy, his neighbor, has a son named Jessamy, a noodle and a fop; and a daughter, Diana. A proposal is made for Clarissa Flowerdale to marry Jessamy; but she despises the prig, and loves Lionel. After a little embroglio, Sir John gives his consent to this match. Now for Diana: Harmann, a guest of Oldboy's, tells him he is in love, but that the father of the lady will not consent to his marriage. Oldboy advises him to elope, lends his carriage and horses, and writes a letter for Harman,

which he is to send to the girl's father. Harman follows this advice, and elopes with Diana; but Diana repents, returns home unmarried, and craves her father's forgiveness. The old Colonel yields, the lovers are united, and Oldboy says he likes Harman the better for his pluck and manliness.

Lionell (*Sir*), brother of Sir Launcelot, son of Ban, king of Benwick (*Brittany*).

Liones (3 *syl*), daughter of Sir Persaunt, of Castle Perilous, where she was held captive by Sir Ironside, the Red Knight of the Red Lands. Her sister, Linet', went to the Court of King Arthur to request that some knight would undertake to deliver her from her oppressor; but as she refused to give up the name of the lady, the king said no Knight of the Round Table could undertake the quest. On this, a stranger, nicknamed "Beaumains," from the size and beauty of his hands, and who had served in the kitchen for twelve months, begged to be sent, and his request was granted. He was very scornfully treated by Linet; but succeeded in overthrowing every knight who opposed him, and, after combatting from dawn to sunset with Sir Ironside, made him also do homage. The lady, being now free, married the "kitchen knight," who was, in fact, Sir Gareth, son of Lot, king of Orkney, and Linet married his brother, Ga'heris. (See Lyonors, of Castle Perilous.)—Sir T. Malory, *History of Prince Arthur*, i. 120–153 (1470).

Li'onesse (3 *syl.*), *Lyonesse*, or *Lionês*, a tract of land between Land's End and the Scilly Isles, now submerged "full forty fathoms under water." It formed a part of Cornwall. Thus Sir Tristram de Lionês is always called a Cornish knight. When asked his name, he tells Sir Kay that he is Sir Tristram de Lionês; to which the seneschal answers, "Yet heard I never in no place that any good knight came out of Cornwall."—Sir T. Malory, *History of Prince Arthur*, ii. 56 (1470). See Leonesse.

*** Respecting the knights of Cornwall, Sir Mark, the king of Cornwall, had thrown the whole district into bad odor. He was false, cowardly, mean, and most unknightly.

Lir. *The Death of the Children of Lir.* This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran*, and *The Death of the Children of Usnach.* (See Fionnuala.)—O'Flanagan, *Transactions of the Gaelic Society*, i.

*** Lir (*King*) father of Fionnuala. On the death of Fingula (the mother of his daughter), he married the wicked Aoife, who, through spite, transformed the children of Lir into swans, doomed to float on the water for centuries, till they hear the first mass-bell ring. Tom Moore has versified this legend.

> Silent, O Moyle, be the roar of thy water;
> Break not, ye breezes, your chain of repose—
> While murmuring mournfully Lir's lonely daughter
> Tells to the night-star her tale of woes.
>
> Moore, *Irish Melodies* ("Song of Fionnuala," 1814).

Liris, a proud but lovely daughter of the race of man, beloved by Rubi, first of the angel host. Her passion was the love of knowledge, and she was captivated by all her angel lover told her of heaven and the works of God. At last she requested Rubi to appear before her in all his glory, and, as she fell into his embrace, was burnt to ashes by the rays which issued from him. —T. Moore, *Loves of the Angels*, ii. (1822.)

Lisa, an innkeeper's daughter, who wishes to marry Elvi'no, a wealthy farmer; but Elvino is in love with Ami'na. Suspicious circumstances make Elvino renounce his true love and promise marriage to Lisa; but the suspicion is shown to be causeless, and Lisa is discovered to be the paramour of another. So Elvino returns to his first love, and Lisa is left to Alessio, with whom she had been living previously.—Bellini's opera, *La Sonnambula* (1831).

Lisette. *Les Infidélités de Lisette* and *Les Gueux* are the two songs which, in 1813, gained for Béranger admission to the "Caveau," a club of Paris, established in 1729 and broken up in 1749, but reestablished in 1806 and finally closed in 1817.

Les Infidélités supposes that Béranger loved Lisette, who bestowed her favors on sundry admirers; and Béranger, at each new proof of infidelity, "drowned his sorrow in the bowl."

> Lizette, ma Lizette
> Tu m'as trompé toujours;
> Mais vive la grisette!
> Je veux, Lizette.
> Boire à nos amours.
> *Les Infidélités de Lisette.*

Lismaha'go (*Captain*), a superannuated officer on half-pay, who marries Miss Tabitha Bramble for the sake of her £4000. He is a hard-featured, forbidding Scotchman, singular in dress, eccentric in manners, self-conceited, pedantic, disputatious, and rude. Though most tenacious in argument, he can yield to Miss Tabitha, whom he wishes to conciliate. Lismahago reminds one of Don Quixote, but is sufficiently unlike to be original.—T. Smollett, *The Expedition of Humphry Clinker* (1771).

Lissardo, valet to Don Felix. He is a conceited high-life-below-stairs fop, who makes love to Inis and Flora.—Mrs. Centlivre, *The Wonder* (1713).

> Lee Lewes [1740–1803] played "Lissardo" in the style of his great master [*Woodward*], and most divertingly.—Boaden, *Life of Mrs. Siddons.*

Lis'uarte (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or that pertaining to "Am'adis of Gaul." This part was added by Juan Diaz.

Litchfield (*David*). Deaf, rich man, married to a wife young enough to be his child. He thinks and feels much, but says little. His dry humor, harmless cynicism, and benevolent schemes for the needy, make him a man of mark. His mother-in-law, a manœuverer of the first water, bends over his dying bed with strained solicitude, mentally reckoning up the amount he will leave her daughter.

> "He looked up in her face; he was almost smiling.
> '*A—watched—pot—never—boils!*' he said, slowly and with difficulty, and then once more closed his eyes."
> Ellen Olney Kirke, *A Daughter of Eve* (1889).

Literature (*Father of Modern French*), Claude de Seyssel (1450–1520).

Literature (*Father of German*), Gotthold Ephraim Lessing (1729–1781).

Littimer, the painfully irreproachable valet of Steerforth; in whose presence David Copperfield feels always most uncomfortably small. Though as a valet he is propriety in Sunday best, he is nevertheless cunning and deceitful. Steerforth, tired of "Little Em'ly," wishes to marry her to Littimer; but from this lot she is rescued, and migrates to Australia.—C. Dickens, *David Copperfield* (1849).

Little (*Thomas*). Thomas Moore published, in 1808, a volume of amatory poems under this *nom de plume*. The preface is signed J. H. H. H.

> 'Tis Little—young Catullus of his day,
> As sweet but as immoral as his lay.
> Byron, *English Bards and Scotch Reviewers* (1809).

Little Corporal (*The*). General Bonaparte was so called after the battle of Lodi, in 1796, from his youthful age and low stature.

Little Dorrit, the heroine and title of a novel by C. Dickens (1857). Little Dorrit was born and brought up in the Marshalsea prison, Bermondsey, where her father was confined for debt; and when about 14 years of age she used to do needle work, to earn a subsistence for herself and her father. The child had a pale, transparent face; quick in expression, though not beautiful in feature. Her eyes were a soft hazel, and her figure slight. The little dove of the prison was idolized by the prisoners, and when she walked out, every man in Bermondsey who passed her, touched or took off his hat out of respect to her good works and active benevolence. Her father, coming into a property, was set free at length, and little Dorrit married Arthur Clennam, the marriage service being celebrated in the Marshalsea, by the prison chaplain.

Little-Endians and Big-Endians, two religious factions, which waged incessant war with each other on the right interpretation of the fifty-fourth chapter of the *Blun'decral;* "All true believers break their eggs at the convenient end." The god-father of Calin Deffar Plune, the reigning emperor of Lilliput, happened to cut his finger while breaking his egg at the *big* end, and therefore commanded all faithful Lilliputians to break their eggs in future at the *small* end. The Blefuscudians called this decree rank heresy, and determined to exterminate the believers of such an abominable practice from the face of the earth. Hundreds of treatises were published on both sides, but each empire put all those books opposed to its own views into the *Index Expurgatorius*, and not a few of the more zealous sort died as martyrs for daring to follow their private judgement in the matter.—Swift, *Gulliver's Travels* ("Voyage to Lilliput," 1726).

Little French Lawyer (*The*), a comedy by Beaumont and Fletcher (1647). The person so called is La Writ, a wrangling French advocate.

Little Gentleman in Velvet (*To the*), a favorite Jacobite toast in the reign of Queen Anne. The reference is to the mole that raised the hill against which the horse of William III. stumbled while riding in the park of Hampton Court. By this accident the king broke his collar-bone, a severe illness ensued, and he died early in 1702.

Little (*Henry*), young inventor and mechanic, persecuted by the Trades Unions, driven to set up a forge in a disused church, and resort to other means to conceal the fact that he is doing honest work in an honest man's way, carrying on a love affair at the same time. He is nearly murdered by the emissaries of the "Union," spirited away, and comes to light again just in time to vindicate his loyalty to his *fianceé*, who has been duped into a form of marriage with another man.—Charles Reade, *Put Yourself in His Place.*

Little John, (whose surname was

Nailor), the *fidus Achatés* of Robin Hood He could shoot an arrow a measured mile and somewhat more. So could Robin Hood; but no other man ever lived who could perform the same feat. In one of the Robin Hood ballads we are told that the name of this free-shooter was John Little, and that Wiliam Stutely, in merry mood, reversed the names.

"O, here is my hand," the stranger replyed;
"I'll serve you with all my whole heart.
My name is John Little, a man of good mettle;
Ne'er doubt me, for I play my part."
He was, I must tell you, full seven foot high,
And maybe an ell in the waste ....
Brave Stutely said then ....
"This infant was called John Little," quoth he;
"Which name shall be changéd anon;
The words we'll transpose, so wherever he goes
His name shall be called Little John."
Ritson, *Robin Hood Ballads*, ii. 21 (before 1689).

Little John (*Hugh*). John Hugh Lockhart, grandson of Sir W. Scott, is so called by Sir Walter in his *Tales of a Grandfather*, written for his grandson.

Little Marlborough, Count von Schwerin, a Prussian field-marshal and a companion of the duke of Marlborough (1684–1757).

Little Nell, a child distinguished for her purity of character, though living in the midst of selfishness, impurity, and crime. She was brought up by her grandfather, who was in his dotage, and having lost his property, tried to eke out a narrow living by selling lumber or curiosities. At length, through terror of Quilp, the old man and his grandchild stole away, and led a vagrant life, the one idea of both being to get as far as possible from the reach of Quilp. They finally settled down in a cottage overlooking a country churchyard, where Nell died.—C. Dickens, *The Old Curiosity Shop* (1840).

Little Queen, Isabella of Valois, who was married at the age of eight years to Richard II. of England, and was a widow at 13 years of age (1387–1410).

Little Red Ridinghood. "We must call you 'Little Red Ridinghood!'" said her mother, as she tied the pretty red hood under her little girl's chin. "Now take this cake and this bottle of wine to your grandmother, and if you meet people on the way, wish them 'good morning.'"

As Little Red Ridinghood went through the wood, she met Mr. Wolf, and wished him "good morning!" "Good morning, little maid," said he; "and where are you going?" "I am going to my grandmother's," she said, "to take her this cake and this bottle of wine." "You are a nice little girl," said Mr. Wolf, "and I wish you good day!"

As Little Red Ridinghood went along, she said to herself: "I am sure it would please my grandmother if I were to bring her a bunch of flowers!" And in an open space, where the sun was shining, she found some nodding columbines and some blue violets, and made a pretty nosegay.

Mr. Wolf waited till he saw Little Red Ridinghood busy gathering flowers, and then he ran on ahead till he came to her grandmother's house. He tapped on the door, and grandmother said, "Who is there?" Then Mr. Wolf made his voice as small as he could, and said: "I am Little Red Ridinghood, and I have brought you a cake, and a bottle of wine!"

"Welcome, dear child!" said the grandmother. "Pull the bobbin, and the latch will fly up."

Then Mr. Wolf pulled the bobbin, and up flew the latch, and in he went; and there lay the grandmother in the bed, for she was too old and feeble to get up.

Then Mr. Wolf ran to the bed, and seized the poor old grandmother, and ate her up as quick as a wink. And he put her night-cap on his head, and jumped into the bed, and pulled the clothes about his ears.

Very soon Little Red Ridinghood came to the door and tapped, and Mr. Wolf made his voice as small as he could, and said, "Who is there?" And Little Red Ridinghood said: "It is I, dear grandmother, and I have brought you a cake and a bottle of wine!"

"Welcome, dear child!" squeaked Mr. Wolf. "Pull the bobbin, and the latch will fly up!"

Then Little Red Ridinghood pulled the bobbin and up flew the latch, and in she went, and thought she saw her grandmother lying on the bed. "Come here, my dear," said Mr. Wolf, "and sit by me, for I am old and feeble, and cannot get up." Then Little Red Ridinghood looked at her grandmother, and said: "Why, grandmother, what big ears you have!" "The better to hear you with," said Mr. Wolf. "Why, grandmother, what big eyes you have!" "The better to see you with, my dear!" "Why, grandmother, what a big mouth you have!" "The better to eat you with, my dear!" said Mr. Wolf, and with that he seized poor Little Red Ridinghood, and ate her up in the twinkling of an eye.

Littlejohn (*Bailie*), a magistrate at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Little Sister, Caroline Gann, deserted wife of Brand Firmin.—W. M. Thackeray, *Adventures of Philip* (1860).

Little Sunshine, pet name bestowed upon Lily Davis, heroine of Bartley Campbell's play of the same name.

Livy (*The Russian*), Nicholas Michaelovitch Karamzin (1765–1826).

Livy of France, Juan de Mariana (1537–1624).

Livy of Portugal, Joào de Barros (1496–1570).

Liz, "slender slip of a creature" in the Lancashire coal region, ignorant, emotional, weak, easily led, ready to err, unable to bear the consequences of error, not strong enough to be resolutely wicked, nor strong enough to be anything in particular, but that which her surroundings make her. Naturally she sins, and is sorry. Joan Lowrie's strong hands lay hold of and hold her up. She relapses into vice, and returns to die at Joan's door.—Francis Hodgson Burnett, *That Lass o' Lowrie's* (1877).

Lizzie Hexam, daughter of a disreputable waterman, Gaffer Hexam. Devoted sister, and pure, lovely woman, who supports and educates herself, and finally marries Eugene Wrayburn.—Charles Dickens, *Our Mutual Friend* (1861).

Lla'ian, the unwed mother of Prince Hoel. His father was Prince Hoel, the illegitimate son of King Owen, of North Wales. Hoel, the father, was slain in battle by his half-brother, David, successor to the throne; and Llaian, with her young son, also called Hoel, accompanied Prince Madoc to America. — Southey, *Madoc* (1805).

Llewel'lyn, son of Yorwerth, and grandson of Owen, king of North Wales. Yorwerth was the eldest son, but was set aside because he had a blemish in the face, and his half-brother, David, was king. David began his reign by killing or ban-

ishing all the family of his father who might disturb his succession. Amongst those he killed was Yorwerth, in consequenee of which Llewellyn resolved to avenge his father's death; and his hatred against his uncle was unbounded. — Southey, *Madoc* (1805).

Lloyd with an "L."

One morning a Welsh coach-maker came with his bill to my lord [*The earl of Brentford*]. "You called, I think, Mr. Lloyd?" "At your lordship's service, my lord." "What! Lloyd with an 'L?'" It was with an "L." "In your part of the world I have heard that Lloyd and Fl'oyd are synonymous; is it so?" inquired his lordship. "Very often, indeed, my lord," was the reply. "You say that you spell your name with an 'L?'" "Always, my lord." "That, Mr. Lloyd, is a little unlucky; for I am paying my debts alphabetically, and in four or five years you might have come in with the 'F's;' but I am afraid I can give you no hopes for your 'L.' Good morning."—S. Foote, *The Lame Lover*.

L. N. R., *nom de plume* of Mrs. Ranyard, authoress of *The Book and its Story*, *The Missing Link*, etc. Died 1879.

Loathly Lady (*The*), a hideous creature, whom Sir Gaw'ain marries, and who immediately becomes a beautiful woman. —*The Marriage of Sir Gawain* (a ballad).

The walls . . . were clothed with grim old tapestry, representing the memorable story of Sir Gawain's wedding . . . with the Loathly Lady.—Sir W. Scott.

Loba'ba, one of the sorcerers in the caverns of Dom-Daniel, "under the roots of the ocean." These spirits were destined to be destroyed by one of the race of Hodeirah, and therefore, they persecuted the whole of that race even to death. Thala'ba, however, escaped their malice, and became their destroyer. Okba tried to kill him, but failed. Abdaldar was next sent against him, and would have struck the lad in prayer, but was himself killed by a simoom. Lobāba was the third envoy sent to compass his death. He assumed the guise of an old merchant, and beguiled the young man into the wilderness, where he roused up a furious whirlwind; but Thalaba was saved, and Lobaba himself fell a victim to the storm which he had raised.—Southey, *Thalaba, the Destroyer* (1797).

Lochiel' (2 *syl.*). Sir Evan Cameron, lord of Lochiel, surnamed "The Black" and "The Ulysses of the Highlands," died 1719. His son, called "The Gentle Lochiel," is the one referred to by Thomas Campbell in *Lochiel's Warning*. He fought in the battle of Cullo'den for Prince Charles, the Young Pretender (1746).

Lochiel, Lochiel, beware of the day
When the Lowlands shall meet thee in battle array!
For a field of the dead rushes red on my sight,
And the clans of Cullo'den are scattered in fight.
Campbell, *Lochiel's Warning*,

And Cameron, in the shock of steel,
Die like the offspring of Lochiel.
Sir W. Scott, *Field of Waterloo*.

Lochinvar', a young Highlander, in love with a lady at Netherby Hall (condemned to marry a "laggard in love and a dastard in war"). Her young chevalier indueed the too-willing lassie to be his partner in a dance; and while the guests were intent on their amusements, swung her into his saddle and made off with her before the bridegroom could recover from his amazement.—Sir W. Scott, *Marmion* (1808).

Lochleven (*The Lady of*), mother of the Regent Murray.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lockit, the jailer in Gay's *Beggar's*

Opera. He was an inhuman brute, who refused to allow Captain Macheath any more candles in his cell, and threatened to clap on extra fetters, unless he supplied him with more "garnish" (*jail fees*). Lockit loaded his prisoners with fetters in inverse proportion to the fees which they paid, ranging "from one guinea to ten." (See Lucy.)—J. Gay, *The Beggar's Opera* (1727).

The quarrel between Peachum and Lockit was an allusion to a personal collision between Walpole and his colleague, Lord Townsend.—R. Chambers, *English Literature*, i. 571.

Locksley, alias "Robin Hood," an archer at the tournament (ch. xiii.). Said to have been the name of the village where the outlaw was born.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Locksley Hall, a poem by Tennyson, in which the hero, the Lord of Locksley Hall, having been jilted by his Cousin Amy for a rich boor, pours forth his feelings in a flood of vehement scorn and indignation. In his old age Tennyson took up the theme again, and wrote *Locksley Hall Sixty Years After.*

Locrine (2 *syl.*), father of Sabri'na, and eldest son of the mythical Brutus, king of ancient Britain. On the death of his father, Locrine became king of Loe'gria (*England*).

Locusta, a by-word of infamy. She lived in the early part of the Roman Empire. Locusta poisoned Claudius and Britannicus, and attempted to destroy Nero, but, being found out, was put to death.

Loda or **Cruth-Loda,** a Scandinavian god, which dwelt "on the misty top of Uthorno. . . the house of the spirits of men." Fingal did not worship at the "stone of this power," but looked on it as hostile to himself and friendly to his foes. Hence, when Loda appeared to him on one occasion, Fingal knew it was with no friendly intent, and with his sword he cleft the intrenched spirit in twain Whereupon it uttered a terrible shriek, which made the island tremble; and, "rolling itself up, rose upon the wings of the wind," and departed. (See Mars Wounded).—Ossian, *Carric-Thura.*

(In *Oina-Moral*, "Loda" seems to be a place:

They stretch their hands to the shells *in* Loda).

Lodbrog, king of Denmark (eighth century), famous for his wars and victories. He was also an excellent scald or bard, like Ossian. Falling into the hands of his enemies, he was cast into jail and devoured by serpents.

Lodois'ka (4 *syl.*), a beautiful Polish princess, in love with Count Floreski. She is the daughter of Prince Lupauski, who places her under the protection of a friend (Baron Lovinski) during a war between the Poles and Tartars. Here her lover finds her a prisoner at large; but the baron seeks to poison him. At this crisis, the Tartars arrive and invade the castle. The baron is killed, the lady released, and all ends happily.—J. P. Kembel, *Lodoiska* (a melodrama).

Lodo'na, a nymph, fond of the chase. One day Pan saw her, and tried to catch her; but she fled, and implored Cynthia to save her. Her prayer was heard, and she was instantly converted into "a silver stream, which ever keeps its virgin coolness." Lodona is an affluent of the Thames.—Pope, *Windsor Forest* (1713).

Lodovi'co, kinsman to Brabantio, the

Elsa and Lohengrin

AFTER the wedding when the guests are gone, the doors of the chamber are closed, and Lohengrin leads Elsa to the couch upon which both sit down. The music is heard fainter and fainter.

Lohengrin

"The sweet song dies away; we are alone.
For the first time alone, since first we met.
Now are we hid from the world's curious eye;
No listener can our love-words overhear—
Elsa, my wife! Thou sweetest, purest bride,
Art thou not fortunate thus to trust in me?"

Elsa

"What a cold word were 'fortunate,' to describe
The heavenly bliss I feel in owning thee.
So sweet a flame burns for thee in my heart,
Only from God such happiness can flow."

Wagner's "Lohengrin."

ELSA AND LOHENGRIN

father of Desdemona.—Shakespeare, *Othello* (1611).

Lodovico and **Piso,** two cowardly gulls.—Beaumont and Fletcher, *The Captain* (1613).

Lodowick, the name assumed by the duke of Vienna, when he retired for a while from State affairs, and dressed as a friar, to watch the carrying out of a law recently enforced against prostitution.—Shakespeare, *Measure for Measure* (1603).

Loe'gria (4 *syl.*), England, the kingdom of Logris or Locrine, eldest son of Brute, the mythical king of Britain.

> Thus Cambria [*Wales*] to her right that would herself restore,
> And rather than to lose Loëgria, looks for more.
> M. Drayton, *Polyolbion*, iv. (1612).

> Il est écrit qu'il est une heure
> Où tout le royaume de Logres,
> Qui jadis fut la terre ès ogres
> Sera détruit par cette lance.
> Chrétien de Troyes, *Parzival* (1170).

Lofty, a detestable prig, always boasting of his intimacy with people of quality. — Goldsmith, *The Good-natured Man* (1767).

Lofty (*Sir Thomas*), a caricature of Lord Melcombe. Sir Thomas is a man utterly destitute of all capacity, yet sets himself up for a Mecænas, and is well sponged by needy scribblers, who ply him with fulsome dedications.—Samuel Foote, *The Patron.*

Log (*King*), a *roi fainéant.* The frogs prayed to Jove to send them a king, and the god threw a log into the pool, the splash of which terribly alarmed them for a time; but they soon learnt to despise a monarch who allowed them to jump upon its back, and never resented their familiarities. The croakers complained to Jove for sending them so worthless a king, and prayed him to send one more active and imperious; so he sent them a stork, which devoured them.—*Æsop's Fables.*

Logistil'la, a good fairy, sister of Alci'na, the sorceress. She taught Ruggie'ro (3 *syl.*) to manage the hippogriff, and gave Astolpho a magic book and horn. Logistilla is human reason personified.—Ariosto, *Orlando Furioso* (1516).

Logothete (*The*), or chancellor of the Grecian empire.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Lohengrin, "Knight of the Swan," son of Parsival. He came to Brabante in a ship drawn by a swan, and having liberated the Duchess Elsa, who was a captive, he married her, but declined to reveal his name. Not long after his marriage he went against the Huns and Saracens, performed marvels of bravery, and returned to Germany covered with glory. Elsa, being laughed at by her friends for not knowing the name of her husband, resolved to ask him of his family; but no sooner had she done so than the white swan re-appeared and carried him away. —Wolfram von Eschenbach (a minnesinger, thirteenth century).

L'Oiseleur ("*the bird-catcher*"), the person who plays the magic flute.—Mozart, *Die Zauberflöte* (1791).

Loki, the god of strife and spirit of all evil. His wife is Angerbode (4 *syl.*), *i. e.* "messenger of wrath," and his three sons are Fenris, Midgard, and Hela. Loki gave the blind god Höder an arrow of mistletoe, and told him to try it; so the blind Höder discharged the arrow and slew Balder (the Scandinavian Apollo). This calamity was

so grievous to the gods, that they unanimously agreed to restore him to life again. —*Scandinavian Mythology.*

Lolah, one of the three beauties of the harem, into which Don Juan in female disguise was admitted. She "was dusk as India and as warm." The other two were Katin'ka and Dudù.—Byron, *Don Juan*, vi. 40, 41 (1824).

Lol'lius, an author often referred to by writers of the Middle Ages, but probably a "Mrs. Harris" of Kennotwhere.

Lollius, if a writer of that name existed at all, was a somewhat somewhere.—Coleridge.

London Antiquary (*A*). John Camden Hotten published his *Dictionary of Modern Slang, etc.*, under this pseudonym.

London Bridge is Built on Woolpacks. In the reign of Henry II., Pious Peter, a chaplain of St. Mary Colechurch, in the Poultry, built a stone bridge in lieu of the wooden one which had been destroyed by fire. The king helped him by a *tax on wool*, and hence the saying referred to above.

Long (*Tom*), the hero of an old popular tale entitled *The Merry Conceits of Tom Long, the Carrier, etc.*

Long Peter, Peter Aartsen, the Flemish painter. He was so called from his extraordinary height (1507–1573).

Long-Sword (*Richard*), son of the "fair Rosamond" and Henry II. His brother was Geoffrey, archbishop of York.

Long-sword, the brave son of beauteous Rosamond.
Drayton, *Polyolbion*, xviii. (1613).

Long-Sword, William I., of Normandy, son of Rollo, assassinated by the count of Flanders (920–943).

Long Tom Coffin, a sailor of heroic character and most amiable disposition, introduced by Fenimore Cooper, in his novel called *The Pilot.* Fitzball has dramatized the story.

Longaville (3 *syl.*), a young lord attending on Ferdinand, king of Navarre. He promises to spend three years in study with the king, during which time no woman is to approach the court; but no sooner has he signed the compact than he falls in love with Maria. When he proposes to her, she defers his suit for twelve months, and she promises to change her "black gown for a faithful friend" if he then remains of the same mind.

A man of sovereign parts he is esteemed;
Well fitted in the arts, glorious in arms;
Nothing becomes him ill, that he would well.
The only soil of his fair virtue's gloss . . .
Is a sharp wit matched with too blunt a will;
Whose edge hath power to cut, whose will still wills
It should none spare that come within his power.
Shakespeare, *Love's Labor's Lost*, act ii. sc. 1.

Longchamp, bishop of Ely, high justiciary of England during the absence of King Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time, Richard I.).

Longevity. The following have exceeded a hundred years:—

Thomas Cam (207!!), according to the parish register of St. Leonard's Church, Shoreditch, died January 22, 1588, aged 207 years. If so, he was born 1381, in 4th Richard II., and died 13th Elizabeth.

Thomas Parr (152), born 1483, died 1635.

Henry Jenkins (169), born 1591, died 1760.

Catharine, countess of Desmond (140), fifteenth century.

Henry Hastings (102), forester to Charles I. (1537–1639).

Henry Evans (129), a Welshman (1642–1771).

Jane Scrimshaw (127), lived in the reigns of eight sovereigns (1584–1711).

Alice, of Philadelphia (116), born 1686, died 1802.

Thomas Laugher, of Markley, Worcesshire (107), born 1700, died 1807. His mother died at the age of 108.

Margaret Patten or Batten, of Glasgow (136). She was born in the reign of Elizabeth (1603), and died 1739. She was buried in St. Margaret's, Westminster, and a portrait of her is in St. Margaret's workhouse.

In Shiffnal (Salop), St. Andrew's Church, are these tablets:

William Wakley (124), baptized at Idsall, otherwise Shiffnal, May 1, 1590; and was buried at Adbaston, November 28, 1714. He lived in the reign of eight sovereigns.

Mary Yates (127), wife of Joseph Yates, of Lizard Common, Shiffnal, was born 1649, and buried August 7, 1776. She walked to London just after the fire in 1666, was hearty and strong at 120 years, and married, at 92 years of age, her third husband.

Longius, the name of the Roman soldier who pierced the crucified Saviour with a spear. The spear came into the possession of Joseph of Arimathea.—Sir T. Malory, *History of Prince Arthur*, i. 41 (1470).

Longomonta'nus (*Christian*), of Jutland, a Danish astronomer (1562–1647).

What did your Cardan [*an Italian astronomer*], and your Ptolemy, your Messahalah and your Longomontanus, your harmony of chiromancy with astrology?—W. Congreve, *Love for Love*, iv. (1695).

Lowington (*Mr.*). Principal of the school-ship *Young America*, whose first voyage is described in *Outward Bound*, by William T. Adams, (Oliver Optic).

Loose-Coat Field. The battle of Stamford (1470) was so called, because the men led by Lord Wells, being attacked by the Yorkists, threw off their coats, that they might flee the faster.

Cast off their country's coats, to haste their speed away.
Which "Loose-Coat Field" is called e'en to this day.
Drayton, *Polyolbion*, xxii. (1622).

Lo'pe de Vega (*Felix*), a Spanish poet born at Madrid. He was one of those who came in the famous "Armada" to invade Engand. Lope (2 *syl.*) wrote altogether 1800 tragedies, comedies, dramas, or religious pieces called *autos sacramentales* (1562–1635).

Her memory was a mine. She knew by heart
All Calderon and greater part of Lopé.
Byron, *Don Juan*, i. 11 (1819).

Lopez, the "Spanish curate."—Beaumont and Fletcher, *The Spanish Curate*, (1622).

Lopez (*Don*), a Portuguese nobleman, the father of Don Felix and Donna Isabella.—Mrs. Centlivre, *The Wonder* (1714).

Lord, a hunchback. (Greek, *lordos*, "crooked").

Lord Peter. The pope is so called in Dr. Arbuthnot's *History of John Bull.* Swift, in his *Tale of a Tub*, introduces the three brothers, Peter, John, and Martin, meaning the pope, Calvin, and Luther.

Lord Strutt. Charles II., of Spain, is so called by Dr. Arbuthnot, in his *History of John Bull* (1712).

Every one must remember the paroxysm of rage into which poor Lord Strutt fell, on hearing that his runaway servant, Nic. Frog, his clothier, John Bull, and his old enemy, Lewis Baboon, had come with quadrants, poles, and ink-horns, to survey his estate, and to draw his will for him.—Macaulay.

Lord Thomas and Annet had a lovers' quarrel; whereupon, Lord Thomas, in his temper, went and offered marriage to the nut-brown maid who had houses and lands. On the wedding day, Annet went to the church, and Lord Thomas gave her a rose, but the nut-brown maid killed her with a "bodkin from her headgear." Lord Thomas, seeing Annet fall, plunged his dagger into the heart of the murderess, and then stabbed himself. Over the graves of Lord Thomas and the fair Annet grew "a bonny briar, and by this ye may ken that they were lovers dear." In some versions of this story Annet is called "Elinor."—Percy, *Reliques, etc.*, III. iii.

Lord of Crazy Castle, John Hall Stevenson, author of *Crazy Tales* (in verse). J. H. Stevenson lived at Skelton Castle, which was nicknamed "Crazy Castle" (1718–1780).

Lord of the Isles, Donald of Islay, who in 1346 reduced the Hebridês under his sway. The title of "lord of the Isles" had been borne by others for centuries before, was borne by Stevenson's successors, and is now one of the titles of the prince of Wales.

Sir W. Scott has a metrical romance entitled *The Lord of the Isles* (1815).

Loredani (*Giacomo*), interpreter of King Richard I.—Sir W. Scott, *The Talisman* (time, Richard I.).

Loreda'no (*James*), a Venetian patrician, and one of the Council of Ten. Loredano was the personal enemy of the Fos'cari.—Byron, *The Two Foscari* (1820).

Lorelei. Syren, fabled to dwell in the Rhine, and sitting on the rocks, to lure by her song passers-by to destruction.

Loren'zo, a young man with whom Jes'sica, the daughter of the Jew, Shylock, elopes.—Shakespeare, *The Merchant of Venice* (1698).

Lorenzo, an atheist and reprobate, whose remorse ends in despair.—Dr. Young, *Night Thoughts* (1742–6).

*** Some affirm that Lorenzo is meant for the poet's own son.

Lorenzo (*Colonel*), a young libertine in Dryden's drama, *The Spanish Fryar* (1680).

Lorimer, one of the guard at Ardenvohr Castle.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Loriot, "the *confidante and servante*" of Louis XV. Loriot was the inventor of lifts, by which tables descended, and rose again covered with viands and vines.

The shifting sideboard plays its humble part,
Beyond the triumphs of a Loriot's art.
S. Rogers, *Epistle to a Friend* (1798).

Lorna, wife of Erragon, king of Sora, in Scandinavia. She fell in love with Aldo, a Caledonian officer in the king's army. The guilty pair escaped to Morven, which Erragon forthwith invaded. Erragon encountered Aldo in single combat, and slew him; was himself slain in battle by Gaul,

son of Morni; and Lorma died of grief.—Ossian, *The Battle of Lora.*

Lorn (*M'Dougal of*), a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Lorna Doone. Beautiful maiden brought up in the midst of the outlaw Doones, and afterwards married to John Ridd.—R. D. Blackmore, *Lorna Doone.*

Lorrequer (*Harry*), the hero and title of a military novel by Charles Lever.

Lor'rimite (3 *syl.*), a malignant witch, who abetted and aided Ar'valan in his persecutions of Kail'yal, the beautiful and holy daughter of Ladur'lad.—Southey, *Curse of Kehama*, xi. (1809).

Lorry (*Jarvis*), one of the firm in Tellson's bank, Temple Bar, and a friend of Dr. Manette. Jarvis Lorry was orderly, precise and methodical, but tender-hearted and affectionate.

> He had a good leg and was a little vain of it. . . . and his little sleek, crisp, flaxen wig looked as if it was spun silk. . . His face, habitually suppressed and quiet, was lighted up by a pair of moist, bright eyes.—C. Dickens, *A Tale of Two Cities*, i. 4 (1859).

Losberne (2 *syl.*), the medical man called in by Mrs. Maylie to attend Oliver Twist, after the attempted burglary by Bill Sikes and his associates.—C. Dickens, *Oliver Twist* (1837).

Lot, consul of Londonesia, and afterwards king of Norway. He was brother of Urian and Augusel, and married Anne (own sister of King Arthur), by whom he had two sons, Walgan and Modred.—Geoffrey, *British History*, viii. 21; ix. 9, 10 (1142).

*** This account differs so widely from that of Arthurian romance, that it is not possible to reconcile them. In the *History of Prince Arthur*, Lot, king of Orkney, marries Margawse, the "sister of King Arthur" (pt. i. 2). Tennyson, in his *Gareth and Lynette*, says that Lot's wife was Bellicent. Again, the sons of Lot are called, in the *History*, Gaw'ain, Agravain, Ga'heris, and Gareth; Mordred is their half-brother, being the son of King Arthur and the same mother.—Sir T. Malory, *History of Prince Arthur*, i. 2, 35, 36 (1470).

Lot, king of Orkney. According to the *Morte d'Arthur*, King Lot's wife was Margawse or Morgawse, sister of King Arthur, and their sons were Sir Gaw'ain, Sir Ag'ravain, Sir Ga'heris, and Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 36 (1470).

Once or twice Elain is called the wife of Lot, but this is a mistake. Elain was Arthur's sister, by the same mother, and was the wife of Sir Nentres, of Carlot. Mordred was the son of Morgawse, by her brother Arthur, and consequently Gawain, Agravain, Gaheris, and Gareth were his half-brothers.

Lot, king of Orkney. According to Tennyson, King Lot's wife was Bellicent, daughter of Gorloïs, lord of Tintag'il Castle, in Cornwall, and Lot was the father of Gaw'ain (2 *syl.*) and Modred. This account differs entirely from the *History of Prince Arthur*, by Sir T. Malory. There the wife of Lot is called Margawse or Morgawse (Arthur's sister). Geoffrey of Monmouth, on the other hand, calls her Anne (Arthur's sister). The sons of Lot, according to the *History*, were Gawain, Agravain, Gaheris, and Gareth; Modred or Mordred being the offspring of Morgawse

and Arthur. This ignoble birth the *History* assigns as the reason of Mordred's hatred to King Arthur, his adulterous father and uncle. Lot was subdued by King Arthur, fighting on behalf of Leodogran or Leodogrance, king of Cam'eliard. —See Tennyson, *Coming of Arthur*.

Lot's Wife, Wâhela, who was confederate with the men of Sodom, and gave them notice when any stranger came to lodge in the house. Her sign was smoke by day and fire by night. Lot's wife was turned into a pillar of salt.—Jallâlo'ddin, *Al Zamakh*.

Lothair. Young English gentleman, the hero of the once-famous political novel of the same name, by Benjamin Disraeli (*Lord Beaconsfield*). The action of the story turns chiefly upon the vacillation of Lothair between the claims of the Roman Catholic and of the English Church. He decides to unite himself with the latter.

Lotha'rio, a noble cavalier of Florence, the friend of Anselmo. Anselmo induced him to put the fidelity of his wife, Camilla, to the test, that he might rejoice in her incorruptible virtue; but Camilla was not trial-proof, and eloped with Lothario. Anselmo then died of grief, Lothario was slain in battle, and Camilla died in a convent.—Cervantes, *Don Quixote*, I. iv. 5, 6 ("Fatal Curiosity," 1605).

Lothario, a young Genoese nobleman, "haughty, gallant, gay, and perfidious." He seduced Calista, daughter of Sciol'to (3 *syl.*), a Genoese nobleman, and was killed in a duel by Altamont, the husband. This is the "gay Lothario," which has become a household word for a libertine and male coquette.—N. Rowe, *The Fair Penitent* (1703).

> Is this the haughty, gallant, gay Lothario?
> Rowe, *The Fair Penitent.*

*** *The Fair Penitent* is taken from Massinger's *Fatal Dowry*, in which Lothario is called "Novall, Junior."

Lothian (Scotland). So named from Llew, second son of Arthur; also called Lotus and Lothus. Arthur's eldest son was Urian, and his youngest Arawn.

*** In some legends, Lothian is made the father of Modred or Medraut, leader of the rebellious army which fought at Camlan, A.D. 537, in which Arthur received his death-wound; but in Malory's collection, called *The History of Prince Arthur*, Modred is called the son of Arthur by his own sister, the wife of King Lot.

Lotte (2 *syl.*), a young woman of strong affections and domestic winning ways, the wife of Albert, a young German farmer. Werther loved Lotte when she was only betrothed to Albert, and continued to love her after she became a young wife. His mewling and puling after this "forbidden fruit," which terminates in suicide, make up the sum and substance of the tale, which is told in the form of letters addressed to divers persons.—Goethe, *Sorrows of Werther* (1774).

"Lotte" was Charlotte Buff, who married Kestner, Geothe's friend, the "Albert" of the novel. Goethe was in love with Charlotte Buff, and her marriage with Kestner soured the temper of his oversensitive mind.

Lotus-Eaters or *Lotoph'agi*, a people who ate of the lotus tree, the effect of which was to make them forget their friends and homes, and to lose all desire of returning to their native land. The lotus-eater only cares to live in ease, luxury, and idleness.—Homer, *Odyssey*, xi.

Louis XI.

M. Baffin, Sculptor *A. Leveillé, Engraver*

"THERE was only one chair, and a very handsome one it was. . . . In this sat, his body awkwardly bent, his elbow on the table, a most ill-attired person. Imagine, indeed, upon the luxurious Spanish seat, a pair of knock-knees, a couple of slender shanks, meanly attired in black woolen knitted stuff, a body wrapped in a fustian coat, edged with fur, which had far more skin than hair; finally, to crown the whole, a greasy old hat, of the poorest quality of black cloth, stuck round with a circle of small leaden images. This, with a dirty skull-cap, which showed scarce a single hair, was all that could be seen of the seated personage. His head was bent so low upon his breast, that nothing could be distinguished of his face, which was wholly in shadows, unless it might be the tip of his nose, upon which a ray of light fell and which was clearly a long one. By the thinness of his wrinkled hand, he was evidently an old man. This was Louis XI."

Victor Hugo's "Nôtre Dame de Paris."

LOUIS XI.

*** Tennyson has a poem called *The Lotos-Eaters*, a set of islanders who live in a dreamy idleness, weary of life and regardless of all its stirring events.

Louis, duc d'Orléans.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Louis de Bourbon, the prince-bishop of Liège [*Le.age*].—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Louis IX. The sum of the figures which designate the birth-date of this king will give his titular number. Thus, he was born in 1215, the sum of which figures is 9. This is true of several other kings. This discovery might form an occasional diversion on a dull evening. (See Louis XIV. and XVIII.)

Louis XI., of France, introduced by Sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Crafty, ambitious and cruel. He was the first monarch to establish post-offices in France (1435–1483).

*** In *Quentin Durward* he appears first disguised as Maitre Pierre, a merchant.

Louis XIII., of France, "infirm in health, in mind more feeble, and Richelieu's plaything."—Lord Lytton, *Richelieu* (1839).

Louis XIV. It is rather remarkable that the number 14 is obtained by adding together the figures of his age at death, the figures which make the date of his coronation, and the figures of the date of his death. For example:

Age 77, which added together = 14.
Crowned 1643, which added together = 14.
Died 1715, which added together = 14.

Louis XIV. and La Vallière. Louis XIV. fell in love with La Vallière, a young lady in the queen's train. He overheard the ladies chatting. One said, "How handsome looks the duke de Guiche to-night?" Another said, "Well to my taste, the graceful Grammont bears the bell from all." A third remarked, "But then that charming Lauzun has so much wit." But La Vallière said, "I scarcely marked them. When the king is by, who can have eyes, or ears, or thought for others?" and when the others chaffed her, she replied:

Who spoke of love?
The sunflower, gazing on the lord of heaven,
Asks but its sun to shine. Who spoke of love?
And who would wish the bright and lofty Louis
To stoop from glory?

Act i. 5.

Louis degraded this ethereal spirit into a "soiled dove," and when she fled to a convent to quiet remorse, he fetched her out and took her to Versailles. Wholly unable to appreciate such love as that of La Vallière, he discarded her for Mde. de Montespan, and bade La Vallière marry some one. She obeyed the selfish monarch in word, by taking the veil of a Carmelite nun.—Lord Lytton, *The Duchess de la Vallière* (1836).

Louis XIV. and his Coach. It was Lord Stair and not the duke of Chesterfield whom the *Grand Monarque* commended for his tact in entering the royal carriage before his majesty, when politely bidden by him so to do.

Louis XVIII., nicknamed *Des-huî-tres*, because he was a great feeder, like all the Bourbons, and especially fond of oysters. Of course the pun is on *dixhuit* (18).

As in the case of Louis IX. (*q.v.*), the sum of the figures which designate the birth-date of Louis XVIII. give his titular number. Thus, he was born in 1755, which added together equal 18.

Louis Philippe, of France. It is somewhat curious that the year of his birth, or the year of the queen's birth, or the year of his flight, added to the year of his coronation, will give the year 1848, the date of his abdication. He was born 1773, his queen was born 1782, his flight was in 1809; whence we get:

1830		1830		1830	year of coronation.
1	birth.	1	queen's birth.	1	flight.
7		7		8	
7		8		0	
3		2		9	
1848		1848		1848	year of abdication.

(See NAPOLEON III. for a somewhat similiar coincidence).

Louisa, daughter of Don Jerome, of Seville, in love with Don Antonio. Her father insists on her marrying Isaac Mendoza, a Portuguese Jew, and, as she refuses to obey him, he determines to lock her up in her chamber. In his blind rage, he makes a great mistake, for he locks up the duenna, and turns his daughter out of doors. Isaac arrives, is introduced to the locked-up lady, elopes with her, and marries her. Louisa takes refuge in St. Catherine's Convent, and writes to her father for his consent to her marriage with the man of her choice. As Don Jerome takes it for granted she means Isaac, the Jew, he gives his consent freely. At breakfast-time it is discovered by the old man that Isaac has married the duenna, and Louisa, Don Antonio; but Don Jerome is well pleased and fully satisfied. —Sheridan, *The Duenna* (1775).

Mrs. Mattocks (1745–1826) was the first "Louisa."

Louisa, daughter of Russet, bailiff to the duchess. She was engaged to Henry, a private in the king's army. Hearing a rumor of gallantry to the disadvantage of her lover, she consented to put his love to the test by pretending that she was about to marry Simkin. When Henry heard thereof, he gave himself up as a deserter, and was condemned to death. Louisa then went to the king to explain the whole matter, and returned with the young man's pardon just as the muffled drums began the death march.—Dibdin, *The Deserter* (1770).

Louise, (2 *syl.*), the glee-maiden.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Louise [de Lascours], wife of Ralph, captain of the *Uran'ia,* and mother of Martha (afterwards called Orgari'ta). Louise de Lascours sailed with her infant daughter and her husband in the *Urania.* Louise and the captain were drowned by the breaking up of an iceberg; but Martha was rescued by some wild Indians, who brought her up, and called her name Orgarita ("withered wheat").—E. Stirling, *Orphan of the Frozen Sea* (1856).

Louisiana (*Rogers*). Pretty, untrained daughter of a plain planter. A city woman takes a fancy to try an experiment upon her, invites her to visit her at the Springs, coaches her in etiquette and conceals her name and origin. Louisiana confides the result to the father of whom she has been ashamed:

> "I was not bad quite enough to see them cast a slight on *you* . . . I told them the truth—that you were my father, and that I loved you and was proud of you—that I might be ashamed of myself and all the rest,but not of you—never of you—for I wasn't worthy to kiss your feet!"—Frances Hodgson Burnett, *Louisiana* (1889).

Loupgarou, leader of the army of giants in alliance with the Dipsodes (2 *syl.*). As he threatened to make mince-

Louise the Glee Maiden

Rob. Herdman, Artist *Lumb Stocks, Engraver*

"SUCH was the damsel who, with viol in hand, stepped forward to the bystanders and announced herself as a mistress of the Gay Science; who now prayed that the cavaliers of merry Scotland would permit a poor stranger to try whether she could afford them any amusement by her art."

Scott's "Fair Maid of Perth."

LOUISE THE GLEE-MAIDEN.

meat of Pantag'ruel, the prince gave him a kick which overthrew him, then, lifting him up by his ankles, he used him a quarter-staff. Having killed all the giants in the hostile army, Pantagruel flung the body of Loupgarou on the ground, and by so doing crushed a tom-cat, a tabby, a duck, and a brindled goose.—Rabelais, *Pantagruel*, ii. 29 (1533).

Louponheight (*The young laird of*), at the ball at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Lourdis, an idiotic scholar of Sorbonne.

> De la Sorbonne un Docteur amoureux
> Disoit ung jour à sa dame rebelle;
> "Je ne puis rien meriter de vous, belle"..
> Arguo sic: "Si magister Lourdis
> De sa Catin meriter ne peut rien;
> Ergo ne peut meriter paradis,
> Car, pour le moins, paradis la vaut bien."
> Marot, *Epigram.*

When Doctor Lourdis cried, in humble spirit,
The hand of Kath'rine he could never merit,
"Then heaven to thee," said Kate, "can ne'er be given,
For less my worth, you must allow, than heaven.

Lourie (*Tam*), the innkeeper at Marchthorn.—Sir W. Scott, *St. Ronan's Well* (time, George II.).

Love, patient, meek wife of Freedom Wheeler, who sinks—still meekly—into the grave, after disappointing him in his desire to have a son called by his and his father's name.—Rose Terry Cooke, *Freedom Wheeler's Controversy.*

Love, a drama by S. Knowles (1840). The Countess Catherine is taught by a serf named Huon, who is her secretary, and falls in love with him; but her pride struggles against such an unequal match. The duke, her father, hearing of his daughter's love, commands Huon, on pain of death, to marry Catherine, a freed serf. He refuses; but the countess herself bids him obey. He plights his troth to Catherine, supposing it to be Catherine, the quondam serf, rushes to the wars, obtains great honors, becomes a prince, and then learns that the Catherine he has wed is the duke's daughter.

Love, or rather affection, according to Plato, is disposed in the liver.

Within, some say, Love hath his habitation;
Not Cupid's self, but Cupid's better brother;
For Cupid's self dwells with a lower nation,
But this, more sure, much chaster than the other.
Ph. Fletcher, *The Purple Island* (1633).

Love. "*Man's* love is of man's life a thing apart; 'tis *woman's* whole existence."—Byron, *Don Juan*, i. 194 (1819).

Love.

> 'Tis better to have loved and lost,
> Than never to have loved at all.
> Tennyson, *In Memoriam*, xxvii.

Thomas Moore, in his *Irish Melodies*, expresses an opposite opinion:

> Better far to be
> In endless darkness lying
> Than be in light and see
> That light forever flying.
> *All that's Bright must Fade.*

Love. All for Love or the World Well Lost, a tragedy by Dryden, on the same subject as Shakespeare's *Antony and Cleopatra* (1679).

Love á-la-Mode, by C. Macklin (1779). The "love *à-la-mode*" is that of fortune-hunters. Charlotte Goodchild is courted by a Scotchman "of ponderous descent," an Italian Jew broker of great fortune, and an Irishman in the Prussian army.

It is given out that Charlotte has lost her money through the bankruptcy of Sir Theodore Goodchild, her guardian. Upon this, the *à-la-mode* suitors withdraw, and leave Sir Callaghan O'Brallaghan, the true lover, master of the situation. The tale about the bankruptcy is, of course, a mere myth.

Love-Chase (*The*), a drama by S. Knowles (1837). Three lovers chased three beloved ones, with a view to marriage. (1) Waller loves Lydia, lady's maid to Widow Green, but in reality the sister of Trueworth. She quitted home to avoid a hateful marriage, and took service for the nonce with Widow Green. (2) Wildrake loves Constance, daughter of Sir William Fondlove. (3) Sir William Fondlove, aged 60, loves Widow Green, aged 40. The difficulties to be overcome were these: The social position of Lydia galled the aristocratic pride of Waller, but love won the day. Wildrake and Constance sparred with each other, and hardly knew they loved till it dawned upon them that each might prefer some other, and then they felt that the loss would be irreparable. Widow Green set her heart on marrying Waller; but as Waller preferred Lydia, she accepted Sir Willlam for better or worse.

Love Doctor (*The*), *L'Amour Médecin*, a comedy by Molière (1665). Lucinde, the daughter of Sganarelle, is in love, and the father calls in four doctors to consult upon the nature of her malady. They see the patient, and retire to consult together, but talk about Paris, about their visits, about the topics of the day; and when the father enters to know what opinion they have formed, they all prescribe different remedies, and pronounce different opinions. Lisette then calls in a "quack" doctor (Clitandre, the lover), who says that he must act on the imagination, and proposes a seeming marriage, to which Sganarelle assents, saying, "Voila un grand médecin." The assistant, being a notary, Clitandre and Lucinde are formally married.

*** This comedy is the basis of the *Quack Doctor*, by Foote and Bickerstaff, only in the English version Mr. Ailwood is the patient.

Love in a Village, an opera by Isaac Bickerstaff. It contains two plots: the loves of Rosetta and young Meadows, and the loves of Lucinda and Jack Eustace. The entanglement is this: Rosetta's father wanted her to marry young Meadows, and Sir William Meadows wanted his son to marry Rosetta; but as the young people had never seen each other, they turned restive and ran away. It so happened that both took service with Justice Woodcock — Rosetta as chamber-maid, and Meadows as gardener. Here they fell in love with each other, and ultimately married, to the delight of all concerned. The other part of the plot is this:

Lucinda was the daughter of Justice Woodcock, and fell in love with Jack Eustace while nursing her sick mother, who died. The justice had never seen the young man, but resolutely forbade the connection; whereupon Jack Eustace entered the house as a music-master, and, by the kind offices of friends, all came right at last.

Love Makes a Man, a comedy concocted by Colley Cibber, by welding together two of the comedies of Beaumont and Fletcher, viz., the *Elder Brother* and the *Custom of the Country*. Carlos, a young student (son of Antonio), sees Angelina, the daughter of Charino, and falls

in love with her. His character instantly changes, and the modest, diffident bookworm becomes energetic, manly, and resolute. Angelina is promised by her father to Clodio, a coxcomb, the younger brother of Carlos; but the student elopes with her. They are taken captives, but meet after several adventures, and become duly engaged. Clodio, who goes in search of the fugitives, meets with Elvira, to whom he engages himself, and thus leaves the field open to his brother Carlos.

Love's Labor's Lost. Ferdinand, king of Navarre, with three lords named Biron, Dumain, and Longaville, agreed to spend three years in study, during which time no woman was to approach the court. Scarcely had they signed the compact, when the princess of Franee, attended by Rosaline, Maria, and Katharine, besought an interview respecting certain debts said to be due from the king of France to the king of Navarre. The four gentlemen fell in love with the four ladies: the king with the princess, Biron with Rosaline, Longaville with Maria, and Dumain with Katharine. In order to carry their suits, the four gentlemen, disguised as Muscovites, presented themselves before the ladies; but the ladies, being warned of the masquerade, disguised themselves also, so that the gentlemen in every case addressed the wrong lady. However, it was at length arranged that the suits should be deferred for twelve months and a day; and if, at the expiration of that time, they remained of the same mind, the matter should be taken into serious consideration.—Shakespeare, *Love's Labor's Lost* (1594).

Loves of the Angels, the stories of three angels, in verse, by T. Moore (1822). The stories are founded on the Eastern tale of *Harût and Marût*, and the rabbinical fictions of the loves of *Uzziel and Shamchazai.*

1. The first angel fell in love with Lea, whom he saw bathing. She returned love for love, but his love was carnal, her's heavenly. He loved the woman, she loved the angel. One day, the angel told her the spell-word which opens the gates of heaven. She pronounced it, and rose through the air into paradise, while the angel became imbruted, being no longer an angel of light, but "of the earth, earthy."

2. The second angel was Rubi, one of the seraphs. He fell in love with Liris, who asked him to come in all his celestial glory. He did so; and she, rushing into his arms, was burnt to death; but the kiss she gave him became a brand on his face for ever.

3. The third angel was Zaraph, who loved Nama. It was Nama's desire to love without control, and to love holily: but as she had fixed her love on a creature, and not on the Creator, both she and Zaraph were doomed to live among the things that perish, till this mortal is swallowed up of immortality, when Nama and Zaraph will be admitted into the realms of everlasting love.

Lovegold, the miser, an old man of 60, who wants to marry Mariana, his son's sweetheart. In order to divert him from this folly, Mariana pretends to be very extravagant, and orders a necklace and ear-rings for £3000, a petticoat and gown from a fabric £12 a yard, and besets the house with duns. Lovegold gives £2000 to be let off the bargain, and Mariana marries the son.—A. Fielding, *The Miser* (a *réchauffé* of *L'Avare*, by Molière).

Love'good (2 *syl.*), uncle to Valentine, the gallant who will not be persuaded to

keep his estate.—Beaumont and Fletcher, *Wit without Money* (1639).

Lovel, once the page of Lord Beaufort, in love with Lady Frances; but he concealed his love because young Beaufort "cast his affections first upon the lady."—Murphy, *The Citizen* (1757).

Lovel (*Lord*), the bridegroom who lost his bride on the wedding day from playing hide-and-seek. The lady hid in an old oak chest, the lid of which fell on her and closed with a spring-lock. Many years afterwards the chest was sold, and the skeleton of the maiden revealed the mystery of her disappearance.—T. H. Bayley, *The Mistletoe Bough.*

Samuel Rogers has introduced this story in his *Italy* (pt. i. 18, 1822). He says the bride was Ginevra, only child of Orsini, "an indulgent father;" and that the bridegroom was Francesco Doria, "her playmate from birth, and her first love." The chest, he says, was an heirloom, "richly carved by Antony, of Trent, with Scripture stories from the life of Christ." It came from Venice, and had "held the ducal robes of some old ancestors." After the accident, Francesco, weary of life, flew to Venice, and "flung his life away in battle with the Turks;" Orsini went deranged, and spent the life-long day "wandering in quest of something he could not find." It was fifty years afterwards that the skeleton was discovered in the chest.

Collet, in his *Relics of Literature*, gives a similar story.

In the *Causes Célèbres* is another example.

A similar story is attached to Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, and "the very chest is now the property of the Rev. J. Haygarth, rector of Upham."—*Post-Office Directory.*

The same tale is told of a chest in Bramshall, Hampshire; and also of a chest in the great house at Malsanger, near Basingstoke.

Lovel (*Lord*), in Clara Reeve's tale called *The Old English Baron*, appears as a ghost in the obscurity of a dim religious light (1777).

Lovel (*Peregrine*), a wealthy commoner, who suspects his servants of wasting his substance in riotous living; so, giving out that he is going down to his country seat in Devonshire, he returns in the disguise of an Essex bumpkin, and places himself under the care of Philip, the butler, to be taught the duties of a gentleman's servant. Lovel finds that Philip has invited a large party to supper, that the servants assembled assume the titles and airs of their masters and mistresses, and that the best wines of the cellar are set before them. In the midst of the banquet, he appears before the party in his real character, breaks up the revel, and dismisses all the household, except Tom, whom he places in charge of the cellar and plate.—Rev. J. Townley, *High Life Below Stairs* (1759).

Lovel (*William*), the hero of a German novel so called, by Ludwig Tieck (1773–1853). (See Lovell).

Love'lace (2 *syl.*), the chief male character in Richardson's novel of *Clarissa Harlowe.* He is rich, proud, and crafty; handsome, brave, and gay; the most unscrupulous but finished libertine; always self-possessed, insinuating and polished (1749).

"Lovelace" is as great an improvement on

"Lothario," from which it was drawn, as Rowe's hero [in the *Fair Penitent*] had been on the vulgar rake of Massinger.—*Encyc. Brit.*, Art. "Romance."

Lovelace (2 *syl.*), a young aristocrat, who angles with flattery for the daughter of Mr. Drugget, a rich London tradesman. He fools the vulgar tradesman to the top of his bent, and stands well with him; but, being too confident of his influence, demurs to the suggestion of the old man to cut two fine yew trees at the head of the carriage drive into a Gog and Magog. Drugget is intensely angry, throws off the young man, and gives his daughter to a Mr. Woodley.—A. Murphy, *Three Weeks after Marriage.*

Love'less (*The Elder*), suitor to "The Scornful Lady" (no name given).

The Younger Loveless, a prodigal.—Beaumont and Fletcher, *The Scornful Lady* (1616).

Loveless (*Edward*), husband of Amanda. He pays undue attention to Berinthia, a handsome young widow, his wife's cousin; but, seeing the folly of his conduct, he resolves in future to devote himself to his wife with more fidelity.—Sheridan, *A Trip to Scarborough* (1777).

Lovell (*Benjamin*), a banker, proud of his ancestry, but with a weakness for gambling.

Elsie Lovell, his daughter, in love with Victor Orme, the poor gentleman.—Wybert Reeve, *Parted.*

Lovell (*Lord*). Sir Giles Overreach fully expected that his lordship would marry his daughter Margaret; but he married Lady Allworth, and assisted Margaret in marrying Tom Allworth, the man of her choice. (See Lovel).—Massinger, *A New Way to Pay Old Debts* (1628).

Lovely Obscure (*The*), Am'adis of Gaul. Same as Belten'ebros.

The great Amădis, when he assumed the name of "The Lovely Obscure," dwelt either eight years or eight months, I forget which, upon a naked rock, doing penance for some unkindness shown him by the Lady Oria'na. [*The rock is called "The Poor Rock."*]—Cervantes, *Don Quixote*, I. iii. 1 (1605).

Love'more (2 *syl.*), a man fond of gaiety and pleasure, who sincerely loves his wife; but, finding his home dull, and that his wife makes no effort to relieve its monotony, seeks pleasure abroad, and treats his wife with cold civility and formal politeness. He is driven to intrigue, but, being brought to see its folly acknowledges his faults, and his wife resolves "to try to keep him" by making his home more lively and agreeable.

Mrs. Lovemore (2 *syl.*), wife of Mr. Lovemore, who finds if "she would keep her husband" to herself, it is not enough to "be a prudent manager, careless of her own comforts, not much given to pleasure; grave, retired, and domestic; to govern her household, pay the tradesman's bills, and love her husband;" but to these must be added some effort to please and amuse him, and to make his home bright and agreeable to him.—A. Murphy, *The Way to Keep Him* (1760).

Lovers (*Romantic*). The favorites of distinguished men:

Aristotle and Hepyllis.

Boccaccio and Fiammetta [*Maria*, daughter of Robert of Naples].

Burns and Highland Mary [either *Mary Campbell* or *Mary Robinson*].

Byron and Teresa [Guiccioli].

Catullus and the Lady Clodia, called "Lesbia."

Charles II. of England and Barbara Villiers [duchess of Cleveland]; Louise Renée de Kerouaille [duchess of Portsmouth]; and Nell Gwynne.

Charles VII. of France and Agnes Sorel.

Cid (*The*) and the fair Ximēna, afterwards his wife.

Dante and Beatrice [Portinari].

Epicurus and Leontium.

Francois I. and la duchesse d'Etampes [*Mdlle. d'Heilly*].

George I. and the duchess of Kendal [*Erangard Melrose de Schulemberg*].

George II. and Mary Howard, duchess of Suffolk.

George III. and the fair quakeress [*Hannah Lightfoot*].

George IV. and Mrs. Mary Darby Robinson, called "Perdĭta" (1758–1800); Mrs. Fitzherbert, to whom he was privately married in 1785; and the countess of Jersey.

Goethe and the frau von Stein.

Habington, the poet, and Castāra [*Lucy Herbert*, daughter of Lord Powis], afterwards his wife.

Hazlitt and Sarah Walker.

Henri II. and Diane de Poitiers.

Henri IV. and La Belle Gabrielle [d'Estrées].

Henry II. and the fair Rosamond [*Jane Clifford*].

Horace and Lesbia.

Heloise and Abelard.

Lamartine and Elvire, the Creole Girl.

Louis XIV. and Mdlle. de la Vallière; Mde. de Montespan; Mdlle. de Fontage.

Lovelace and the divine Althēa, also called Lucasta [*Sacheverell*].

Mirabeau and Mde. Nehra.

Nelson and Lady Hamilton.

Pericles and Aspasia.

Petrarch and Laura [*wife of Hugues de Sade*].

Plato and Archianassa.

Prior and Chloe, or Cloe, the cobbler's wife of Linden Grove.

Raphael and La Fornarina, the baker's daughter.

Rousseau and Julie [*la comtesse d'Houdetot*].

Scarron and Mde. Maintenon, afterwards his wife.

Sidney and Stella [*Penelope Devereux*].

Spenser and Rosalind [*Rose Lynde*, of Kent].

Sterne (in his old age) and Eliza [*Mrs. Draper*].

Stesechoros and Himĕra.

Surrey (*Henry Howard, earl of*) and Geraldine, who married the earl of Lincoln. (See Geraldine).

Swift and (1) Stella [*Hester Johnson*]; (2) Vanessa [*Esther Van Vanhomrigh*].

Tasso and Leonora, or Eleanora [d'Este].

Theocritos and Myrto.

Waller and Sacharissa [*Lady Dorothea Sidney*].

William IV., as duke of Clarence, and Mrs. Jordan [*Dora Bland*].

Wolsey and Mistress Winter.

Wyat and Anna [*Anne Boleyn*], purely platonic.

Lovers Struck by Lightning, John Hewit and Sarah Drew of Stanton Harcourt, near Oxford (July 31, 1718). Gay gives a full description of the incident in one of his letters. On the morning that they obtained the consent of their parents to the match, they went together into a field to gather wild flowers, when a thunderstorm overtook them and both were killed. Pope wrote their epitaph.

*** Probably Thomson had this incident in view in his tale of Celadon and Amelia. —See *Seasons* ("Summer," 1727).

Lovers' Leap. The leap from the Leuca'dian promontory into the sea. This promontory is in the island of Leucas or Leucadia, in the Ionian Sea. Sappho threw herself therefrom when she found her love for Phaon was not requited.

A precipice on the Guadalhorce (4 *syl.*), from which Manuel and Laila cast themselves, is also called "The Lovers' Leap." (See LAILA).

Lovers' Vows, altered from Kotzebue's drama, by Mrs. Inchbald (1800). Baron Wildenhaim, in his youth, seduced Agatha Friburg, and then forsook her. She had a son, Frederick, who in due time became a soldier. While on furlough, he came to spend his time with his mother, and found her reduced to abject poverty, and almost starved to death. A poor cottager took her in, while Frederick, who had no money, went to beg charity. Count Wildenhaim was out with his gun, and Frederick asked alms of him. The count gave him a shilling; Frederick demanded more, and being refused, seized the baron by the throat. The keepers soon came up, collared him, and put him in the castle dungeon. Here he was visited by the chaplain, and it came out that the count was his father. The chaplain being appealed to, told the count the only reparation he could make would be to marry Agatha, and acknowledge the young soldier to be his son. The advice he followed, and Agatha Friburg, the beggar, became the Baroness Wildenhaim, of Wildenhaim Castle.

Love'rule (*Sir John*), a very pleasant gentleman, but wholly incapable of ruling his wife, who led him a miserable dance.

Lady Loverule, a violent termagant, who beat her servants, scolded her husband, and kept her house in constant hot water, but was reformed by Zakel Jobson, the cobbler. (See DEVIL TO PAY).—C. Coffey, *The Devil to Pay* (died 1745).

Love'well, the husband of Fanny Sterling, to whom he has been clandestinely married for four months.—Colman and Garrick, *The Clandestine Marriage* (1766).

Loving-Land, a place where Neptune held his "nymphall," or feast given to the sea-nymphs.

> [*He*] his Tritons made proclaim, a nymphall to be held
> In honor of himself in Loving-land, where he
> The most selected nymphs appointed had to be.
> Drayton, *Polyolbion*, xx. (1622).

Lovinski (*Baron*), the friend of Prince Lupauski, under whose charge the Princess Lodois'ka (4 *syl.*) is placed during a war between the Poles and the Tartars. Lovinski betrays his trust by keeping the princess a virtual prisoner, because she will not accept him as a lover. The Count Floreski makes his way into the castle, and the baron seeks to poison him, but at this crisis the Tartars invade the castle, the baron is slain, and Floreski marries the princess.—J. P. Kemble, *Lodoiska* (a melodrama).

Low-Heels and High-Heels, two factions in Lilliput. The High-heels were opposed to the emperor, who wore low heels, and employed Low-heels in his cabinet. Of course the Low-heels are the whigs, and low-church party, and the High-heels, the tories and high-church party. (See BIG-ENDIANS).—Swift, *Gulliver's Travels* ("Voyage to Lilliput, 1727).

Lowestoffe (*Reginald*), a young Templar.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Lowrie (*Dan*), thoroughly debased ruf-

fian, who beats his noble daughter, plans again and again to murder or maim an honest man who has defended himself successfully when assailed, and is by mistake, set upon in the dark by the accomplices he has set in ambush for Fergus Derrick and wounded mortally. His last act is to strike blindly at Joan, his daughter.—Frances Hodgson Burnett, *That Lass o' Lowrie's* (1877).

Lowther (*Jack*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Loyal Subject (*The*), Archas, general of the Muscovites, and the father of Colonel Theodore.—Beaumont and Fletcher, *The Loyal Subject* (1618).

Loyale Epée (*La*), "the honest soldier," Marshal de MacMahon (1808, president of France from 1873 to 1879).

Loys de Dreux, a young Breton nobleman who joined the Druses, and was appointed their prefect.

Loys (2 *syl.*) the boy stood on the leading prow,
Conspicuous in his gay attire.
Robert Browning, *The Return of the Druses*, i.

Luath (2 *syl.*), Cuthulin's "swift-footed hound."—Ossian, *Fingal*, ii.

Fingal had a dog called "Luath" and another called "Bran."

In Robert Burns' poem, called *The Twa Dogs*, the poor man's dog, which represents the peasantry, is called "Luath" and the gentleman's dog is "Cæsar."

Lucan (*Sir*), sometimes called "Sir Lucas," butler of King Arthur, and a knight of the Round Table.—Sir T. Malory, *History of Prince Arthur* ("Lucan," ii. 160; "Lucas," ii. 78; 1470).

Lucasta, whom Richard Lovelace celebrates, was Lucy Sacheverell. (*Lucy-casta* or *Lux casta*, "chaste light.")

Lucentio, son of Vicentio of Pisa. He marries Bianca, sister of Katharina, "the Shrew" of Padua.—Shakespeare, *Taming of the Shrew* (1594).

Lucetta, waiting-woman of Julia, the lady-love of Proteus (one of the heroes of the play).—Shakespeare, *The Two Gentlemen of Verona* (1594).

Lu'cia, danghter of Lucius (one of the friends of Cato at Utica, and a member of the mimic senate). Lucia was loved by both the sons of Cato, but she preferred the more temperate Porcius to the vehement Marcus. Marcus being slain, left the field open to the elder brother.—Addison, *Cato* (1713).

Lucia, in *The Cheats of Scapin*, Otway's version of *Les Fourberies de Scapin*, by Molière. Lucia, in Molière's comedy, is called "Zerbinette;" her father, Thrifty, is called "Argante;" her brother, Octavian, is "Octave;" and her sweetheart, Leander, son of Gripe, is called by Molière, "Léandre, son of Géronte" (2 *syl.*).

Lucia (*St.*) *Struck on St. Lucia's thorn*, on the rack, in torment, much perplexed and annoyed. St. Lucia was a virgin martyr, put to death at Syracuse, in 304. Her *fête*-day is December 13. The "thorn" referred to is in reality, the point of a sword, shown in all paintings of the saint, protruding through the neck.

If I don't recruit . . . I shall be struck upon St. Lucia's thorn.—Cervantes, *Don Quixote*, II. i. 3 (1615).

Lucia di Lammermoor, called by Sir

W. Scott, "Lucy Ashton," sister of Lord Henry Ashton, of Lammermoor. In order to retrieve the broken fortune of the family, Lord Henry arranged a marriage between his sister and Lord Arthur Bucklaw, *alias* Frank Hayston, laird of Bucklaw. Unknown to the brother, Edgardo (*Edgar*), master of Ravenswood, (whose family had long had a feud with the Lammermoors), was betrothed to Lucy. While Edgardo was absent in France, Lucia (*Lucy*) is made to believe he is unfaithful to her, and in her despair she consents to marry the laird of Bucklaw, but on the wedding night she stabs him, goes mad, and dies.—Donizetti, *Lucia di Lammermoor* (an opera, 1835); Sir W. Scott, *The Bride of Lammermoor* (time, William III.).

Luci'ana, sister of Adrian'a. She marries Antipholus, of Syracuse.—Shakespeare, *Comedy of Errors* (1593).

Lu'cida, the lady-love of Sir Ferramont.—Spenser, *Faëry Queen*, iv. 5 (1596).

Lucifer is described by Dantê as a huge giant, with three faces: one red, indicative of anger; one yellow, indicative of envy; and one black, indicative of melancholy. Between his shoulders, the poet says, there shot forth two enormous wings, without plumage, "in texture like a bat's." With these "he flapped i' the air," and "Cocy'tus to its depth was frozen." "At six eyes he wept," and at every mouth he champed a sinner.—Dantê, *Hell*, xxxiv. (1301).

Lucif'era (*Pride*), daughter of Pluto and Proser'pĭna. Her usher was Vanity. Her chariot was drawn by six different beasts, on each of which was seated one of the queen's counsellors. The foremost beast was an ass, ridden by Idleness, who resembled a monk; paired with the ass was a swine, on which rode Gluttony, clad in vine leaves. Next came a goat, ridden by Lechery, arrayed in green; paired with the goat was a camel, on which rode Avarice, in threadbare coat and cobbled shoes. The next beast was a wolf, bestrid by Envy, arrayed in a kirtle full of eyes; and paired with the wolf was a lion, bestrid by Wrath, in a robe all blood-stained. The coachman of the team was Satan.

> Lo! underneath her scornful feet was lain
> A dreadful dragon, with a hideous train;
> And in her hand she held a mirror bright,
> Wherein her face she often viewëd fain.
> Spenser, *Faëry Queen*, i. 4 (1590).

Lucille. Brunette, in love with and beloved by *Lord Alfred.* They are separated by circumstances, and meet again when Alfred's promise to another woman hinders a marriage between Lucille and her lover. She remains single and becomes a Sister of Mercy.—*Lucille*, poem, by Owen Meredith, (Robert, Lord Lytton).

Lucinda, the daughter of opulent parents, engaged in marriage to Cardenio, a young gentleman of similar rank and equal opulence. Lucinda was, however, promised by her father in marriage to Don Fernando, youngest son of the Duke Ricardo. When the wedding day arrived, the young lady fell into a swoon, and a letter informed Don Fernando that the bride was married already to Cardenio. Next day, she left the house privately, and took refuge in a convent, whence she was forcibly abducted by Don Fernando. Stopping at an inn, the party found there Dorothea, the wife of Don Fernando, and Cardenio, the husband of Lucinda, and all things arranged themselves satisfactorily to the parties concerned.—Cervantes, *Don Quixote*, I. iv. (1605).

Lucinda, the bosom friend of Rosetta; merry, coquettish, and fit for any fun. She is the daughter of Justice Woodcock, and falls in love with Jack Eustace, against her father's desire. Jack, who is unknown to the justice, introduces himself into the house, as a music-master; and Sir William Meadows induces the old man to consent to the marriage of the young people.—I. Bickerstaff, *Love in a Village.*

Lucinda, referred to by the poet Thomson in his *Spring*, was Lucy Fortescue, daughter of Hugh Fortescue, of Devonshire, and wife of Lord George Lyttelton.

O Lyttelton . . . .
Courting the Muse, thro' Hagely Park thou strayest . . . .
Perhaps thy loved Lucinda shares thy walk,
With soul to thine attuned.
Thomson, *The Seasons* ("Spring," 1728).

Lucinde (2 *syl.*), daughter of Sganarelle. As she has lost her spirit and appetite, her father sends for four physicians, who all differ as to the nature of the malady and the remedy to be applied. Lisette (her waiting-woman) sends in the meantime for Clitandre, the lover of Lucinde, who comes under the guise of a mock doctor. He tells Sganarelle the disease of the young lady must be reached through the imagination, and prescribes the semblance of a marriage. As his assistant is in reality a notary, the mock marriage turns out to be a real one.—Molière, *L'Amour Médecin* (1665).

Lucinde (2 *syl.*), daughter of Géronte (2 *syl.*). Her father wanted her to marry Horace; but as she was in love with Léandre, she pretended to have lost the power of articulate speech, to avoid a marriage which she abhorred. Sganarelle, the faggot-maker, was introduced as a famous dumb doctor, and soon saw the state of affairs; so he took with him Léandre as an apothecary, and the young lady received a perfect cure from "pills matrimoniac."—Molière, *Le Médicin Malgré Lui* (1666).

Lu'cio, a fantastic, not absolutely bad, but vicious and dissolute. He is unstable, "like a wave of the sea, driven by the wind and tossed," and has no restraining principle.—Shakespeare, *Measure for Measure* (1603).

Lucip'pe (3 *syl.*), a woman attached to the suite of the princess Calis (sister of Astorax, king of Paphos).—Beaumont and Fletcher, *The Mad Lover* (1618).

Lu'cius, son of Coillus; a mythical king of Britain. Geoffrey says he sent a letter to Pope Eleutherius (177–193) desiring to be instructed in the Christian religion, whereupon the pope sent over Dr. Faganus and Dr. Duvanus for the purpose. Lucius was baptized, and "people from all countries" with him. The pagan temples in Britain were converted into churches, the archflamens into archbishops, and the flamens into bishops. So there were twenty-eight bishops and three archbishops.—*British History*, iv. 19, (1470).

He our flamens' seats who turned to bishops' sees,
Great Lucius, that good king to whom we chiefly owe
This happiness we have—Christ crucified to know.
Drayton, *Polyolbion*, viii. (1612).

After baptism, St. Lucius abdicated, and became a missionary in Switzerland, where he died a martyr's death.

Lucius (*Caius*), general of the Roman forces in Britain, in the reign of king Cym'beline (3 *syl.*).—Shakespeare, *Cymbeline* (1605).

Lucius Tiberius, general of the Roman army, who wrote to King Arthur, commanding him to appear at Rome to make satisfaction for the conquests he had made, and to receive such punishment as the senate might think proper to pass on him. This letter induced Arthur to declare war with Rome. So, committing the care of government to his nephew Modred, he marched to Lyonaise (in Gaul), where he won a complete victory, and left Lucius dead on the field. He now started for Rome; but being told that Modred had usurped the crown, he hastened back to Britain, and fought the great battle of the West, where he received his death wound from the hand of Modred.—Geoffrey, *British History*, ix. 15–20; x (1142).

> Great Arthur did advance
> To meet, with his allies, that puissant force in France
> By Lucius thither led.
>
> Drayton, *Polyolbion*, iv. (1612).

Luck of Roaring Camp. A baby born in a mining-camp, loses his mother in the first hour of his life, and is adopted by "the boys." A run of success having followed mining operations since his birth, he is named "Luck." His cabin is kept clean, a rosewood cradle brought fifty miles for his use, "the boys" take turns in holding him, and must be clean before they can do it. He is taken daily up the "gulch," to be in the shade while they work, but "Kentuck" is his chief guardian. One night a freshet carries off Kentuck's hut, the owner and "The Luck." Man and baby are picked up below; the child is dead, the man dying, "He's a takin' me with him. Tell the boys I've got 'The Luck' with me now!" and the strong man clinging to the frail babe as a drowning man is said to cling to a straw, drifted away with the shadowy river that flows forever to the unknown sea.—Bret Harte, *The Luck of Roaring Camp* (1870).

Lucre'tia, daughter of Spurius Lucretius, prefect of Rome, and wife of Tarquinius Collati'nus. She was dishonored by Sextus, the son of Tarquinius Superbus. Having avowed her dishonor in the presence of her father, her husband, Junius Brutus, and some others, she stabbed herself.

This subject has been dramatized in *French* by Ant. Vincent Arnault, in a tragedy called *Lucrèce* (1792); and by François Ponsard in 1843. In *English*, by Thomas Heywood, in a tragedy entitled *The Rape of Lucrece* (1630); by Nathaniel Lee, entitled *Lucius Junius Brutus* (seventeenth century); and by John H. Payne, entitled *Brutus* or *the Fall of Tarquin* (1820). Shakespeare selected the same subject for his poem entitled *The Rape of Lucrece* (1594).

Lucrezia di Borgia, daughter of Pope Alexander VI. She was thrice married, her last husband being Alfonso, duke of Ferra'ra. Before this marriage, she had a natural son, named Genna'ro, who was brought up by a Neapolitan fisherman. When grown to manhood, Gennaro had a commission given him in the army, and in the battle of Rim'ini he saved the life of Orsini. In Venice he declaimed freely against the vices of Lucrezia di Borgia, and on one occassion he mutilated the escutcheon of the duke, by knocking off the B, thus converting Borgia into Orgia. Lucrezia insisted that the perpetrator of this insult should suffer death by poison; but when she discovered that the offender was her own son, she gave him an antidote, and released him from jail. Scarcely, however, was he liberated, than he was poisoned at a banquet given by the Princess

Neg'roni. Luerezia now told Gennaro that he was her own son, and died as her son expired.—Donizetti, *Lucrezia di Borgia* (an opera, 1834).

*** Victor Hugo has a drama entitled *Lucrèce Borgia.*

Lucullus, a wealthy Roman, noted for his banquets and self-indulgenee. On one occassion, when a superb supper had been prepared, being asked who were to be his guests, he replied, "Lucullus will sup to-night with Lucullus" (B.C. 110–57).

> Ne'er Falernian threw a richer
> Light upon Lucullus' tables.
> Longfellow, *Drinking Song.*

Luc'umo, a satrap, chieftain, or khedive among the ancient Etruscans. The over-king was called *lars.* Servius, the grammarian says: "Lŭcŭmo *rex* sonat linguâ Etruscâ;" but it was such a king as that of Bavaria in the empire of Germany, where the king of Prussia is the *lars.*

> And plainly and more plainly
> Now might the burghers know,
> By port and vest, by horse and crest,
> Each warlike lucumo.
> Lord Macaulay, *Lays of Ancient Rome*
> ("Horatius," xxiii., 1842).

Lucy, a dowerless girl, betrothed to Amidas. Being forsaken by him for the wealthy Philtra, she threw herself into the sea, but was saved by clinging to a chest. Both being drifted ashore, it was found that the ehest contained great treasures, which Lucy gave to Bracidas, the brother of Amidas, who married her. In this marriage, Bracidas found "two goodly portions, and the better she."—Spenser, *Faëry Queen,* v. 4 (1596).

Lucy Fountain. The heroine of *Love Me Little, Love Me Long.* She has sundry suitors, each backed by her uncle or her aunt, and chooses for herself a stalwart, handsome sailor, David Dodd by name, who adores her. She figures as a devoted wife and mother in *Very Hard Cash,* Charles Reade.

Lucy, daughter of Mr. Richard Wealthy, a rich London merchant. Her father wanted her to marry a wealthy tradesman, and as she refused to do so, he turned her out of doors. Being introduced as a *fille de joie* to Sir George Wealthy, "the minor," he soon perceived her to be a modest girl, who had been entrapped, and he proposed marriage. When the facts of the case were known, Mr. Wealthy and the Sir William (the father of the young man) were delighted at the happy termination of what might have proved a most untoward affair.—S. Foote, *The Minor* (1760).

Lucy [Goodwill], a girl of 16, and a child of nature, reared by her father, who was a widower. "She has seen nothing," he says; "she knows nothing, and, therefore, has no will of her own." Old Goodwill wished her to marry one of her relations, that his money might be kept in the family; but Lucy had "will" enough of her own to see that her relations were boobies, and selected for her husband a big, burly footman, named Thomas.—Fielding, *The Virgin Unmasked.*

Lucy [Lockit], daughter of Lockit, the jailer, a foolish young woman, who, decoyed by Captain Macheath, under the specious promise of marriage, effected his escape from jail. The captain, however, was recaptured, and eondemned to death; but, being reprieved, confessed himself married to Polly Peachum, and Lucy was left to seek another mate.

> How happy could I be with either [*Lucy or Polly*],
> Were t'other dear charmer away!
> J. Gay, *The Beggar's Opera,* ii. 2 (1727).

Miss Fenton (duchess of Bolton) was the original "Lucy Lockit" (1708–1760).

Lucy and Colin. Colin was betrothed to Lucy, but forsook her for a bride "thrice as rich as she." Lucy drooped, but was present at the wedding; and when Colin saw her, "the damps of death bedewed his brow, and he died." Both were buried in one tomb, and many a hind and plighted maid resorted thither, "to deck it with garlands and true love knots." —T. Tickell, *Lucy and Colin.*

*** Vincent Bourne has translated this ballad into Latin verse.

Through all Tickell's works there is a strain of ballad thinking. . . . In this ballad [*Lucy and Colin*], he seems to have surpassed himself. It is, perhaps, the best in our language.—Goldsmith, *Beauties of English Poetry* (1767).

Lucyl'ius (B.C. 148–103), the father of Roman satire.

I have presumed, my lord, for to present
With this poor Glasse, which is of trustie Steele [*satire*],
And came to me by wil and testament
Of one that was a Glassmaker [*satirist*] indeede:
Lucylius, this worthy man was namde.
G. Gascoigne, *The Steele Glas* (died 1577).

Lud, son of Heli, who succeeded his father as king of Britain. "Lud rebuilt the walls of Trinovantum, and surrounded the city with innumerable towers . . . for which reason it was called Kaer-lud, Anglicized into Ludton, and softened into London. . . . When dead, his body was buried by the gate . . . Parthlud, called in Saxon Ludes-gate."—Geoffrey, *British History*, iii. 20 (1142).

. . . that mighty Lud, in whose eternal name
Great London still shall live (by him rebuilded).
Drayton, *Polyolbion*, viii. (1612).

("Parth-lud," in Latin *Porta-Lud*).

Lud (*General*), the leader of distressed and riotous artisans in the manufacturing districts of England, who, in 1811, endeavoured to prevent the use of power-looms.

Luddites (2 *syl.*), the riotous artisans who followed the leader called General Lud.

Above thirty years before this time, an imbecile named Ned Lud, living in a village in Leicestershire, being tormented by some boys, . . . pursued one of them into a house, and . . . broke two stocking-frames. His name was taken by those who broke power-looms.—H. Martineau.

Ludovico, chief minister of Naples. He heads a conspiracy to murder the king and seize the crown. Ludovico is the craftiest of villains, but, being caught in his own guile, he is killed.—Sheil, *Evadne*, or *The Statue* (1820).

Ludwal or **Idwal,** son of Roderick the Great, of North Wales. He refused to pay Edgar, king of England, the tribute which had been levied ever since the time of Æthelstan. William of Malmesbury tells us that Edgar commuted the tribute for 300 wolves' heads yearly; the wolf-tribute was paid for three years, and then discontinued, because there were no more wolves to be found.

O, Edgar! who compelledst our Ludwal hence to pay
Three hundred wolves a year for tribute unto thee.
Drayton, *Polyolbion*, ix. (1612).

Lufra, Douglas's dog, "the fleetest hound in all the North."—Sir W. Scott, *Lady of the Lake* (1810).

Ellen, the while, with bursting heart,
Remained in lordly bower apart . . .
While Lufra, crouching at her side,
Her station claimed with jealous pride.
Sir W. Scott, *Lady of the Lake*, vi. 23 (1810).

Lu'gier, the rough, confident tutor of

Oriana, etc., and chief engine whereby "the wild goose" Mirabel is entrapped into marriage with her.—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Luke, brother-in-law of "the city madam." He was raised from a state of indigence into enormous wealth by a deed of gift of the estates of his brother, Sir John Frugal, a retired merchant. While dependent on his brother, Lady Frugal ("the city lady") treated Luke with great scorn and rudeness; but, when she and her daughter became dependent on him, he cut down the superfluities of the fine lady to the measure of her original state—as daughter of Goodman Humble, farmer. —Massinger, *The City Madam* (1639).

Massinger's best characters are the hypocritical "Luke" and the heroic "Marullo."—W. Spalding.

Luke, patriarch's nuncio, and bishop of the Druses. He terms the Druses,

> . . . the docile crew
> My bezants went to make me bishop of.

Robert Browning, *The Return of the Druses,* v.

Luke (*Sir*) or Sir Luke Limp, a tuft-hunter, a devotee to the bottle, and a hanger-on of great men for no other reason than mere snobbism. Sir Luke will "cling to Sir John till the baronet is superseded by my lord; quitting the puny peer for an earl, and sacrificing all three to a duke."—S. Foote, *The Lame Lover.*

Luke's Bird (*St.*), the ox.

Luke's Iron Crown. George and Luke Dosa headed an unsuccessful revolt against the Hungarian nobles in the sixteenth century. Luke was put to death by a red-hot iron crown, in mockery of his having been proclaimed king.

This was not an unusual punishment for those who sought regal honors in the Middle Ages. Thus, when Tancred usurped the crown of Sicily, Kaiser Heinrich VI. of Germany, set him on a red-hot iron throne, and crowned him with a red-hot iron crown (twelfth century).

*** The "iron crown of Lombardy" must not be mistaken for an iron crown of punishment. The former is one of the nails used in the Crucifixion, beaten out into a thin rim of iron, magnificently set in gold, and adorned with jewels. Charlemagne and Napoleon I. were both crowned with it.

Lully (*Raymond*), an alchemist who searched for the philosopher's stone by distillation, and made some useful chemical discoveries. Lully was also a magician and a philosophic dreamer. He is generally called *Doctor Illuminātus* (1235--1315).

He talks of Raymond Lully and the ghost of Lilly [*q.v.*].
W. Congreve, *Love for Love,* iii. (1695).

Lumbercourt *(Lord),* a voluptuary, greatly in debt, who consented, for a good money consideration, to give his daughter to Egerton McSycophant. Egerton, however, had no fancy for the lady, but married Constantia, the girl of his choice. His lordship was in alarm lest this *contretemps* should be his ruin; but Sir Pertinax told him the bargain should still remain good if Egerton's younger brother, Sandy, were accepted by his lordship instead. To this his lordship readily agreed.

Lady Rodolpha Lumbercourt, daughter of Lord Lumbercourt, who, for a consideration, consented to marry Egerton McSycophant; but, as Egerton had no fancy for the lady, she agreed to marry Egerton's brother, Sandy, on the same terms.

"As I ha' nae reason to have the least affection till my Cousin Egerton, and as my intended marriage with him was entirely an act of obedience till my grandmother, provided my Cousin Sandy will be as agreeable till her ladyship as my Cousin Charles here would have been, I have nae the least objection till the change. Ay, ay, one brother is as good to Rodolpha as another." —C. Macklin, *The Man of the World*, v. (1764).

Lumbey (*Dr.*), a stout, bluff-looking gentleman, with no shirt-collar, and a beard that had been growing since yesterday morning; for the doctor was very popular, and the neighborhood prolific.—C. Dickens, *Nicholas Nickleby* (1838).

Lumley *(Captain)*, in the royal army under the duke of Montrose.—Sir. W. Scott, *Old Mortality* (time, Charles II.).

Lumon, a hill in Inis-Huna, near the residence of Sulmalla. Sulmalla was the daughter of Conmor (king of Inis-Huna) and his wife, Clun'-galo.—Ossian, *Temora.*

Where art thou, beam of light? Hunters from the mossy rock, saw you the blue-eyed fair? Are her steps on grassy Lumon, near the bed of roses? Ah me! I beheld her bow in the hall. Where art thou, beam of light?

Lumpkin (*Tony*), the rough, good-natured booby son of Mrs. Hardcastle, by her first husband. Tony dearly loved a practical joke, and was fond of low society, spending most of his time at the tavern, where he could air his conceit and self-importance. He is described as "an awkward booby, reared up and spoiled at his mother's apron-string;" and "if burning the footman's shoes, frighting the maids, and worrying the kittens, be humorous," then Tony was indeed a humorous fellow. By his blundering he first gets everybody into difficulties and then by fresh blunders brings everything right again. —Oliver Goldsmith, *She Stoops to Conquer* (1773).

Lun. So John Rich called himself when he performed "harlequin." It was John Rich who introduced pantomime (1681–1761).

On one side Folly sits, by some called Fun;
And on the other his archpatron, Lun.
Churchill.

Luna (*Il contê di*), uncle of Manri'co. He entertains a base passion for the Princess Leonōra, who is in love with Manrico; and, in order to rid himself of his rival, is about to put him to death, when Leonora promises to give herself to him if he will spare her lover. The count consents; but, while he goes to release his captive, Leonora poisons herself.—Verdi, *Il Trovato're* (an opera, 1853).

Lundin (*Dr. Luke*), the chamberlain at Kinross.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lundin (*The Rev. Sir Louis*), town clerk of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Lunsford (*Sir Thomas*), governor of the Tower. A man of such vindictive temper that the name was used as a terror to children.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.
S. Butler, *Hudibras*, iii. 2, line 1112 (1678).

From Fielding and from Vavasour,
Both ill-affected men;
From Lunsford eke deliver us,
That eateth childëren.

Lupauski (*Prince*), father of Princess Lodois'ka (4 *syl.*).—J. P. Kemble, *Lodoiska* (a melodrama).

Lu'pin (*Mrs.*), hostess of the Blue Dragon. A buxom, kind-hearted woman, ever ready to help any one over a difficulty. —C. Dickens, *Martin Chuzzlewit* (1844).

Lu'ria, a noble Moor, single-minded, warm-hearted, faithful and most generous; employed by the Florentines to lead their army against the Pisans (fifteenth century). Luria was entirely successful; but the Florentines, to lessen their obligation to the conqueror, hunted up every item of scandal they could find against him: and, while he was winning their battles, he was informed that he was to be brought to trial to answer these floating censures. Luria was so disgusted at this that he took poison to relieve the state, by his death, of a debt of gratitude which the republic felt too heavy to be borne.—Robert Browning, *Luria.*

Lu'siad, the adventures of the Lusians (*Portuguese*), under Vasquez da Gama, in their discovery of India. Bacchus was the guardian power of the Mohammedans, and Venus or Divine Love of the Lusians. The fleet first sailed to Mozambique, then to Quil'oa, then to Melinda (in Africa), where the adventurers were hospitably received and provided with a pilot to conduct them to India. In the Indian Ocean, Bacchus tried to destroy the fleet; but the "silver star of Divine Love" calmed the sea, and Gama arrived at India in safety. Having accomplished his object, he returned to Lisbon.—Camoens, *The Luciad,* in ten books (1572).

*** Vasquez da Gama sailed thrice to India: (1) in 1497, with four vessels. This expedition lasted two years and two months. (2) In 1502, with twenty ships. In this expedition he was attacked by Zamorin, king of Calicut, whom he defeated, and returned to Lisbon the year following. (3) When John III. appointed him viceroy of India. He established his government at Cochin, where he died in 1525. The story of *The Lusiad* is the first of these expeditions.

Lusignan [D'OUTREMER], king of Jerusalem, taken captive by the Saracens, and confined in a dungeon for twenty years. When 80 years old, he was set free by Osman, the sultan of the East, but died within a few days.—A. Hill, *Zara* (adapted from Voltaire's tragedy).

Lusita'nia, the ancient name of Portugal; so called from Lusus, the companion of Bacchus in his travels. This Lucus colonized the country, and called it "Lusitania," and the colonists "Lusians."—Pliny, *Historia Naturalis,* iii. 1.

Luther (*The Danish*), Hans Tausen. There is a stone in Viborg called "Tausensminde," with this inscription: "Upon this stone, in 1528, Hans Tausen first preached Luther's doctrine in Viborg."

Lutin, the gypsy page of Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Lux Mundi, Johann Wessel; also called *Magister Contradictionum,* for his opposition to the Scholastic philosophy. He was the predecessor of Luther (1419–1489).

Luz, a bone which the Jews affirm remains uncorrupted till the last day, when it will form the nucleus of the new body. This bone Mahomet called *Al Ajb,* or the rump bone.

Eben Ezra and Manasseh ben Israil say this bone is in the rump.

> The learned rabbins of the Jews
> Write, there's a bone, which they call luez (1 *syl.*)
> I' the rump of man.
>
> S. Butler, *Hudibras,* iii. 2 (1678).

Lyæus ("*spleen-melter*"), one of the names of Bacchus.

He perchance the gifts
Of young Lyæus, and the dread exploits,
May sing.
Akenside, *Hymn to the Naiads* (1767).

Lyb'ius (*Sir*), a very young knight who undertook to rescue the lady of Sinadone. After overcoming sundry knights, giants, and enchanters, he entered the palace, when the whole edifice fell to pieces, and a horrible serpent coiled about his neck and kissed him. The spell being broken, the serpent turned into the lady of Sinadone, who became Sir Lybius's bride.—*Libeaux* (a romance).

Lyca'on, king of Arcadia, instituted human sacrifices and was metamorphosed into a wolf. Some say all his sons were also changed into wolves, except one named Nictimus. Oh that

Of Arcady the beares
Might plucke away thine ears;
The wilde wolf, Licăon',
Bite asondre thy backe-bone.
J. Skelton, *Philip Sparow* (time, Henry VIII.).

For proof, when with Lycā'on's tyranny
Man durst not deal, then did Jove . . . .
Him fitly to the greedy wolf transform.
Lord Brooke, *Declination of Monarchy* (1633).

Lychor'ida, nurse of Mari'na, who was born at sea. Marina was the daughter of Pericles, prince of Tyre, and his wife, Thais'a.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Lyc'idas, the name under which Milton celebrates the untimely death of Edward King, fellow of Christ's College, Cambridge. Edward King was drowned in the passage from Chester to Ireland, August 10, 1637. He was the son of Sir John King, secretary for Ireland.

*** Lycĭdas is the name of a shepherd in Virgil's *Eclogue*, iii.

Lycome'des (4 *syl.*), king of Scyros, to whose court Achillês was sent, disguised as a maiden, by his mother Thetis, who was anxious to prevent his going to the Trojan war.

Lydia, daughter of the king of Lydia, was sought in marriage by Alcestês, a Thracian knight. His suit being rejected, he repaired to the king of Armenia, who gave him an army, with which he beseiged Lydia. He was persuaded to raise the siege, and the lady tested the sincerity of his love by a series of tasks, all of which he accomplished. Lastly, she set him to put to death his allies, and, being powerless, mocked him. Alcestês pined and died, and Lydia was doomed to endless torment in hell.—Ariosto, *Orlando Furioso*, xvii. (1516).

Lydia, lady's-maid to Widow Green. She was the sister of Trueworth, ran away from home to avoid a hateful marriage, took service for the nonce, and ultimately married Waller. She was "a miracle of virtue, as well as beauty," warm-hearted, and wholly without artifice.—S. Knowles, *The Love-Chase* (1837).

Lydia Blood. (See The Lady of the Aroostook.)

Lydia Languish, niece and ward of Mrs. Malaprop. She had a fortune of £30,000, but, if she married without her aunt's consent, forfeited the larger part thereof. She was a great novel reader and was courted by two rival lovers—Bob Acres and Captain Absolute, whom she knew only as ensign Beverley. Her aunt insisted that she should throw over the ensign and marry the son of Sir Anthony Absolute, and great was her joy to find that the man of her own choice was

that of her aunt—*nomine mutato.* Bob Acres resigned all claim on the lady to his rival.—Sheridan, *The Rivals* (1775).

Lydian Poet (*The*), Alcman of Lydia (fl. B.C. 670).

Lyddy Russell. The last New England witch of whom we have authentic record. She followed a schooner out to sea and raised a terrible storm, she riding the highest waves, shrieking with laughter. The captain, Ezra Coffin, saw her, and charging his gun with a silver bullet, shot her dead. The storm subsided at once and old Lyddy was washed ashore, clutching a bit of sail cloth, and with the silver bullet in her breast.—Clara Florida Guernsey, *Old and New* (1873).

Lygo'nes, father of Spaco'nia.—Beaumont and Fletcher, *A King or no King* (1611).

Lying Traveller (*The*), Sir John Mandeville (1300–1372).

Lying Valet (*The*), Timothy Sharp, the lying valet of Charles Gayless. He is the Mercury between his master and Melissa, to whom Gayless is about to be married. The object of his lying is to make his master, who has not a sixpence in the world, pass for a man of fortune.—D. Garrick, *The Lying Valet* (1741).

Lyle (*Annot*), daughter of Sir Duncan Campbell, the knight of Ardenvohr. She was brought up by the M'Aulays, and was beloved by Allan M'Aulay; but she married the earl of Menteith.—Sir W. Scott, *Legend of Montrose* (time, Charles I.)

Lyn'ceus, one of the Argonauts; so sharp-sighted that he could discern objects at a distance of 130 miles. Varro says he could "see through rocks and trees;" and Pliny, that he could see "the infernal regions through the earth."

> Strange tale to tel: all officers be blynde,
> And yet their one eye, sharpe as Liu'ceus sight.
> G. Gascoigne, *The Steele Glas* (died 1577).

Lynch (*Governor*), was a great name in Galway, Ireland. It is said that he hanged his only son out of the window of his own house (1526). The very window from which the boy was hung is carefully preserved, and still pointed out to travellers. —*Annals of Galway.*

Lynch Law, law administered by a self-constituted judge. Webster says James Lynch, a farmer of Piedmont, in Virginia, was selected by his neighbors (in 1688) to try offences on the frontier summarily, because there were no law courts within seven miles of them.

Lynchno'bians, lantern-sellers, that is, booksellers and publishers. Rabelais says they inhabit a little hamlet near Lanternland.—Rabelais, *Pantag'ruel,* v. 33 (1545).

Lyndon (*Barry*), an Irish sharper, whose adventures are told by Thackeray. The story is full of spirit, variety, and humor, reminding one of *Gil Blas.* It first came out in *Fraser's Magazine.*

Lynette, sister of Lady Lyonors of Castle Perilous. She goes to King Arthur, and prays him to send Sir Lancelot to deliver her sister from certain knights. The king assigns the quest to Beaumains (the nickname given by Sir Kay to Gareth), who had served for a twelvemonth in Arthur's kitchen. Lynette is exceedingly indignant, and treats her champion with the utmost contumely; but, after each victory, softens towards him, and at length

marries him.— Tennyson, *Idylls of the King* ("Gareth and Lynette").

*** This version of the tale differs from that of the *History of Prince Arthur* (Sir T. Malory, 1470) in many respects. (See LINET.)

Lyon (*Esther*), clergyman's daughter, won to sympathy with the radicalism she had despised, by the young revolutionist, Felix Holt, whose wife she becomes.— George Elliot, *Felix Holt.*

Lyonors, daughter of Earl Sanam. She came to pay homage to King Arthur, and by him became the mother of Sir Borre (1 *syl.*), one of the knights of the Round Table.—Sir T. Malory, *History of Prince Arthur*, i. 15 (1470).

*** Lionês, daughter of Sir Persaunt, and sister of Linet, of Castle Perilous, married Sir Gareth. Tennyson calls this Lady "Lyonors," and makes Gareth marry her sister, who, we are told in the *History*, was married to Sir Gaheris (Gareth's brother).

Lyonors, the lady of Castle Perilous, where she was held captive by several knights called Morning Star *or* Phosphŏrus, Noonday Sun *or* Merid'ies, Evening Star *or* Hesperus, and Night *or* Nox. Her sister, Lynette, went to King Arthur, to crave that Sir Lancelot might be sent to deliver Lyonors from her oppressor. The king gave the quest to Gareth, who was knighted, and accompanied Lynette, who used him very scornfully at first; but at every victory which he gained she abated somewhat of her contempt; and married him after he had succeeded in delivering Lyonors. The lot of Lyonors is not told. (See LIONES.)—Tennyson, *Idylls of the King* ("Gareth and Lynette").

*** According to the collection of tales edited by Sir T. Malory, the Lady Lyonors was quite another person. She was daughter of Earl Sanam, and mother of Sir Borre by King Arthur (pt. i. 15). It was Lionês who was the sister of Linet, and whose father was Sir Persaunt, of Castle Perilous (pt. i. 153). The *History* says that Lionês married Gareth, and Linet married his brother, Sir Gaheris. (See GARETH.)

Lyrists (*Prince of*), Franz Schubert (1797–1828).

Lysander, a young Athenian, in love with Hermia, daughter of Egēus (3 *syl.*). Egeus had promised her in marriage to Demētrius, and insisted that she should either marry him or suffer death "according to the Athenian law." In this dilemma, Hermia fled from Athens with Lysander. Demetrius went in pursuit, and was followed by Helena, who doted on him. All four fell asleep, and "dreamed a dream" about the faries. When Demetrius awoke he become more reasonable, for seeing that Hermia disliked him and Helena loved him sincerely, he consented to forego the former and wed the latter. Egeus, being informed thereof, now readily agreed to give his daughter to Lysander, and all went merry as a marriage bell.—Shakespeare, *Midsummer Night's Dream* (1592).

Lysim'achus, governor of Medali'nê, who married Mari'na, the daughter of Per'iclês, prince of Tyre, and his wife, Thais'a.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Lysimachus, the artist, a citizen.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Lyttel Boy (*The*). A troublesome baby that always clung to his busy mother although she bade him "runne and play."

"He wolde not goe, but tarrying soe
Ben allwais in the way"—

until he was taken out of the way, to heaven.

* * * * * * *

"And then a moder felt her heart
How that it ben to-torne,—
She kissed each day till she ben gray,
The shoon he use to worn:

No bairn let hold untill her gown,
Nor played upon the floore,—
Goddes' was the joy; a lyttel boy
Ben in the way no more!"

Eugene Field, *A Little Book of Western Verse* (1890).

Lyttelton, addressed by Thompson in "Spring," was Lord George Lyttelton, of Hagley Park, Worcestershire, who procured for the poet a pension of £100 a year. He was a poet and historian (1709–1773).

O Lyttelton . . . from these distracted, oft
You wander thro' the philosophic world; . . .
And oft, conducted by historic truth,
You tread the long extent of backward time; . . .
Or, turning thence thy view, these graver thoughts
The Muses charm.

Thompson, *The Seasons* ("Spring," 1728).

This letter is very curiously coupled with Napoleon I. and III.

NAPOLEON I.:

MACK (*General*) capitulated at Elm (October 19, 1805).

MAITLAND (*Captain*), of the *Bellerophon*, was the person to whom he surrendered (1814).

MALET conspired against him (1812).

MALLIEU was one of his ministers, with Maret and Montalivet.

MARBEUF was the first to recognize his genius at the military college (1779).

MARCHAND was his valet; accompanied him to St. Helena; and assisted Montholon in his *Mémoires.*

MARET, duke of Bassano, was his most trusty counsellor (1803–1841).

MARIE LOUISE was his wife, the mother of his son, and shared his highest fortunes. His son was born in March; so was the son of Napoleon III.

MARMONT was the second to desert him; Murat the first (both in 1814).

6 Marshals and 26 generals-of-division had M for their initial letter.

MASSÉNA was the general who gained the victory of Rivoli (1797), and Napoleon gave him the sobriquet of *L'Enfant Chéri de la Victoire.*

MELAS was the Austrian general conquered at Marengo, and forced back to the Mincio (June 14, 1800).

MENOU lost him Egypt (1801).

METTERNICH vanquished him in diplomacy.

MIOLLIS was employed by him to take Pius VII. prisoner (1809).

MONTALIVET was one of his ministers, with Maret and Mallieu.

MONTBEL wrote the life of his son, "the king of Rome" (1833).

MONTESQUIEU was his first chamberlain.

MONTHOLON was his companion at St. Helena, and, in conjunction with Marchand, wrote his *Mémoires.*

MOREAU betrayed him (1813).

MORTIER was one of his best generals.

MOURAD BEY was the general he vanquished in the battle of the Pyramids (July 23, 1798).

MURAT was his brother-in-law. He was the first martyr in his cause, and was the first to desert him; then Marmont.

Murat was made by him king of Naples (1808).

MADRID capitulated to him (December 4, 1808).

MAGLIANI was one of his famous victories (April 15, 1796).

MALMAISON was his last halting-place in France. Here the empress Joséphine lived after her divorce, and here she died (1814).

MALTA taken (June 11, 1797), and while there he abolished the order called "The Knights of Malta" (1798).

MANTUA was surrendered to him by Wurmser, in 1797.

MARENGO was his first great victory (June 14, 1800).
MARSEILLES is the place he retired to when proscribed by Paoli (1792). Here, too, was his first exploit, when captain, in reducing the "Federalists" (1793).
MÉRY was a battle gained by him (February 22, 1814).
MILAN was the first enemy's capital (1802), and Moscow the last, into which he walked victorious (1812).
It was at Milan he was crowned "king of Italy" (May 26, 1805).
MILLESIMO, a battle won by him (April 14, 1796).
MONDOVI, a battle won by him (April 22, 1796).
MONTENOTTE was his first battle (1796), and Mont St. Jean his last (1815).
MONTEREAU, a battle won by him (February 18, 1814).
MONTMARTRE was stormed by him (March 29, 1814).
MONTMIRAIL, a battle won by him (February 11, 1814).
MONT ST. JEAN (Waterloo), his last battle (June 18, 1815).
MONT THABOR was where he vanquished 20,000 Turks with an army not exceeding 2000 men (July 25, 1799).
MORAVIA was the site of a victory (July 11, 1809).
MOSCOW was his pitfall. (See "Milan").
MAY. In this month he quitted Corsica, married Joséphine, took command of the army of Italy, crossed the Alps, assumed the title of emperor, and was crowned at Milan. In the same month he was defeated at Aspern, he arrived at Elba, and died at St. Helena.
MARCH. In this month he was proclaimed king of Italy, made his brother Joseph king of the Two Sicilies, married Marie Louise by proxy, his son was born, and he arrived at Paris after quitting Elba.
MAY 2, 1813, battle of Lützen.
3, 1793, he qnits Corsica.
4, 1814, he arrives at Elba.
5, 1821, he dies at St. Helena.
6, 1800, he takes command of the army of Italy.
9, 1796, he marries Joséphine.
10, 1796, battle of Lodi.
13, 1809, he enters Vienna.
15, 1796, he enters Milan.
16, 1797, he defeats the Arch-duke Charles.
MAY 17, 1800, he begins his passage across the Alps.
17, 1809, he annexes the States of the Church.
18, 1804, he assumes the title of emperor.
19, 1798, he starts for Egypt.
20, 1800, he finishes his passage across the Alps.
21, 1813, battle of Bautzen.
22, 1803, he declares war against England.
22, 1809, he was defeated at Aspern.
26, 1805, he was crowned at Milan.
30, 1805, he annexes Lisbon.
31, 1803, he seizes Hanover.
MARCH 1, 1815, he lands on French soil, after quitting Elba.
3, 1806, he makes his brother Joseph king of the Two Sicilies.
4, 1799, he invests Jaffa.
6, 1799, he takes Jaffa.
11, 1810, he marries, by proxy, Marie Louise.
13, 1805, he is proclaimed king of Italy.
16, 1799, he invests Aere.
20, 1812, birth of his son.
20, 1815, he reaches Paris, after quitting Elba.
21, 1804, he shoots the duc d'Enghien.
25, 1802, peace of Amiens.
31, 1814, Paris entered by the allies.

NAPOLEON III.:

MACMAHON, duke of Magenta, his most distinguished marshal, and, after a few months, succeeded him as ruler of France (1873–1879).
MALAKOFF (*duke of*), next to McMahon his most distinguished marshal.
MARIA, of Portugal, was the lady his friends wanted him to marry, but he refused to do so.
MAXIMILIAN and Mexico, his evil stars (1864–1867).
MENSCHIKOFF was the Russian general defeated at the battle of the Alma (September 20, 1854).
MICHAUD, MIGNET, MICHELET and MÉRIMÉE were distinguished writers in the reign of Napoleon III.
MOLTKE was his destiny.
MONTHOLON was one of his companions in the escapade at Boulogne, and was condemned to imprisonment for twenty years.
MONTIJO (*countess of*), his wife. Her name

is Marie Eugénie, and his son was born in March; so was the son of Napoleon I.

MORNY, his greatest friend.

MAGENTA, a victory won by him (June 4, 1859).

MALAKOFF. Taking the Malakoff tower and the Mamelon-vert were the great exploits of the Crimean War (September 8, 1855).

MAMELON-VERT. (See above).

MANTUA. He turned back before the walls of Mantua after the battle of the Mincio.

MARENGO. Here he planned his first battle of the Italian campaign, but it was not fought till after those of Montebello and Magenta.

MARIGNANO. He drove the Austrians out of this place.

METZ, the "maiden fortress," was one of the most important sieges and losses to him in the Franco-Prussian war.

MEXICO and Maximilian, his evil stars.

MILAN. He made his entrance into Milan, and drove the Austrians out of Marignano.

MINCIO (*The battle of*), called also Solfernio, a great victory. Having won this he turned back at the walls of Mantua (June 24, 1859).

MONTEBELLO, a victory won by him (June, 1859).

*** The mitrailleuse was to win him Prussia, but it lost him France.

MARCH. In this month his son was born, he was deposed by the National Assembly, and was set at liberty by the Prussians. The treaty of Paris was March 30, 1856. Savoy and Nice were annexed in March, 1860.

MAY. In this month he made his escape from Ham. The great French Exhibition was opened in May, 1855.

By far his best publication is his *Manual of Artillery*.

Mab, queen of the fairies, according to the mythology of the English poets of the fifteenth century. Shakespeare's description is in *Romeo and Juliet*, act i. sc. 4 (1598).

Queen Mab's Maids of Honor. They were Hop and Mop, Drap, Pip, Trip and Skip. Her train of waiting-maids were Fib and Tib, Pinck and Pin, Tick and Quick, Jill and Jin, Tit and Nit, Wap and Win.—M. Drayton, *Nymphidia* (1563–1631).

Queen Mab, the Fairies' Midwife, that is, the midwife of men's dreams, employed by the fairies.

> O, then I see Queen Mab hath been with you.
> She is the fairies' midwife—
> *Romeo and Juliet*, act i. sc. 4.

Mabel Dunham. Modest, amiable, yet spirited girl, educated at the East, who goes to the shores of Lake Ontario to meet her father, a major in charge of an English garrison. The nickname of "Magnet," given by her sailor uncle, aptly describes her influence upon her associates, especially Jasper Western and Pathfinder. She marries Western.—James Fenimore Cooper, *The Pathfinder* (183–).

Maca'ber (*The Dance*) or the "Dance of Death" (Arabic, *makabir*, "a churchyard"). The dance of death was a favorite subject in the Middle Ages for wall-paintings in cemeteries and churches, especially in Germany. Death is represented as presiding over a round of dancers, consisting of rich and poor, old and young, male and female. A work descriptive of this dance, originally in German, has been translated into most European languages, and the wood-cuts after Holbein's designs, published at Lyons in 1553, have a world-wide reputation. Others are at Minden, Lucerne, Lubeck, Dresden, and the north side of old St. Paul's.

> *Elsie.* What are these paintings on the walls around us?
> *Prince.* "The Dance of Macaber" . . . "The Dance of Death."
> Longfellow, *The Golden Legend* (1851).

Macaire (*Le Chevalier Richard*), a French knight, who, aided by Lieutenant Landry, murdered Aubrey de Montdidier in the forest of Bondy, in 1371. Montdidier's dog, named Dragon, showed such an aversion to Macaire, that suspicion was

aroused, and the man and dog were pitted to single combat. The result was fatal to the man, who died confessing his guilt.

There are two French plays on the subject, one entitled *Le Chien de Montargis*, and the other *Le Chien d'Aubry*. The former of these has been adapted to the English stage. Dragon was called *Chien de Montargis*, because the assassination took place near this castle, and was depicted in the great hall over the chimney-piece.

In the English drama, the sash of the murdered man is found in the possession of Lieutenant Macaire, and is recognized by Ursula, who worked the sword-knot, and gave it to Captain Aubri, who was her sweetheart. Macaire then confessed the crime. His accomplice, Lieutenant Landry, trying to escape, was seized by the dog, Dragon, and bitten to death.

Macaire (*Robert*), a cant name for a Frenchman.

MacAlpine (*Jeanie*), landlady of the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Macamut, a sultan of Cambaya, who lived so much upon poison that his very breath and touch were fatal.—Purchas, *Pilgrimage* (1613).

MacAnaleister (*Eachin*), a follower of Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

Macare (2 *syl.*), the impersonation of good temper.—Voltaire, *Thelème and Macare* (an allegory).

Macaulay (*Angus*), a Highland chief in the army of the earl of Montrose.

Allan Macaulay, or "Allan of the Red Hand," brother of Angus. Allan is "a seer," and is in love with Annot Lyle. He stabs the earl of Menteith on the eve of his marriage, out of jealousy, but the earl recovers and marries Annot Lyle.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macbeth, son of Sinel, thane of Glamis, and grandson of Malcolm II., by his second daughter; the elder daughter married Crynin, father of Duncan, who succeded his grandfather on the throne. Hence, King Duncan and Macbeth were cousins. Duncan, staying as a guest with Macbeth, at the Castle of Inverness (1040), was murdered by his host, who then usurped the crown. The battle which Macbeth had just won was this: Sueno, king of Norway, had landed with an army in Fife, for the purpose of invading Scotland; Macbeth and Banquo were sent against him, and defeated him with such loss that only ten men of all his army escaped alive. Macbeth was promised by the witches (1) that none of woman born should kill him, and (2) that he should not die till Burham Wood removed to Dunsinane. He was slain in battle by Macduff, who was "from his mother's womb untimely ripped;" and as for the moving wood, the soldiers of Macduff, in their march to Dunsinane, were commanded to carry boughs of the forest before them to conceal their numbers.

Lady Macbeth, wife of Macbeth, a woman of great ambition and inexorable will. When her husband told her that the witches prophesied he should be king, she induced him to murder Duncan, who was at the time their guest. She would herself have done it, but he looked in sleep so like her father that she could not. However, when Macbeth had murdered the king, she felt no scruple in murdering

the two grooms that slept with him, and throwing the guilt on them. After her husband was crowned, she was greatly troubled by dreams, and used to walk in her sleep, trying to rub from her hands imaginary stains of blood. She died, probably by her own hand.—Shakespeare, *Macbeth* (1606).

"It is related of Mrs. Betterton," says C. Dibdin, "that though 'Lady Macbeth' had been frequently well performed, no actress, not even Mrs. Barry, could in the smallest degree be compared to her." Mrs. Siddons calls Mrs. Pritchard "the greatest of all the 'Lady Macbeths;'" but Mrs. Siddons herself was so great in this character that, in the sleep-walking scene, in her farewell performance, the whole audience stood on the benches, and demanded that the performance should end with that scene.

*** Dr. Lardner says that the name of Lady Macbeth was Graoch, and that she was the daughter of Kenneth IV.

MacBriar (*Ephraim*), an enthusiast and a preacher.—Sir W. Scott, *Old Mortality* (time, Charles II.).

MacBride (*Miss*), heroine of John G. Saxe's *Proud Miss MacBride*, who was even "proud of her pride," (1850).

Mac'cabee (*Father*), the name assumed by King Roderick, after his dethronement. —Southey, *Roderick, the Last of the Goths* (1814).

MacCallum (*Dougal*), the auld butler of Sir Robert Redgauntlet, introduced in Wandering Willie's story.—Sir W. Scott, *Redgauntlet* (time, George III.).

MacCandlish (*Mrs.*), landlady of the Gordon Arms inn at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacCasquil (*Mr.*), of Drumquag, a relation of Mrs. Margaret Bertram.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacChoak'umchild, schoolmaster at Coketown. A man crammed with facts. "He and some 140 other schoolmasters had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs."—C. Dickens, *Hard Times* (1854).

MacCombich (*Evan Dhu*), foster-brother of Fergus M'Ivor, both of whom were sentenced to death at Carlisle.—Sir W. Scott, *Waverley* (time, George II.).

MacCombich (*Robin Oig*), or M'Gregor, a Highland drover, who stabs Harry Wakefield, and is found guilty at Carlisle.—Sir W. Scott, *The Two Drovers* (time, George III.).

MacCrosskie (*Deacon*), of Creochstone, a neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacDonald's Breed (*Lord*), vermin, or human parasites. Lord MacDonald, son of the "Lord of the Isles" once made a raid on the mainland. He and his followers dressed themselves in the clothes of the plundered party, but their own rags were so full of vermin that no one was poor enough to covet them.

MacDougal of Lorn, a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macduff, thane of Fife in the time

of Edward the Confessor. One of the witches told Macbeth to "beware of the thane of Fife," but another added that "none of woman born should have power to harm him." Macduff was at this moment in England, raising an army to dethrone Macbeth, and place Malcolm (son of Duncan) on the throne. Macbeth did not know of his absence, but with a view of cutting him off, attacked his castle, and slew Lady Macduff with all her children. Having raised an army, Macduff led it to Dunsinane, where a furious battle ensued. Macduff encountered Macbeth, and being told by the king that "none of woman born could prevail against him," replied that he (Macduff) was not *born* of a woman, but—

> ——was from his mother's womb
> Untimely ripp'd.

They fought and Macbeth was killed.—Shakespeare, *Macbeth*, act v. sc. 8.

Macey. Sturdy good man who refuses to give up a persecuted Quaker who has sought his house for refuge. Macey would keep off the posse with his gun, but the Friend yields himself up. When the attempt is made to arrest Macey, also, he and his wife escape by boat to the then desolate Island of Nautucket and make there a home.

> "And yet that isle remaineth
> A refuge of the free,
> As when true-hearted Macey
> Beheld it from the sea.
> Free as the winds that winnow
> Her shrubless hills of sand,
> Free as the waves that batter
> Along her yielding land."
> *Poems*, John Greenleaf Whittier.

MacEagh (*Ranald*), one of the "Children of the Mist," and an outlaw. Ranald is the foe of Allan Macaulay.

Kenneth M'Eagh, grandson of Ranald M'Eagh.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macedonicus, Æmilius Paulus, conqueror of Perseus (B.C. 230–160).

Macfie, the laird of Gudgeonford, a neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Macfin (*Miles*), the cadie in the Canongate, Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacFittoch (*Mr.*), the dancing-master at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

MacFleck'noe, in Dryden's satire so called, is meant for Thomas Shadwell, who was promoted to the office of poet-laureate. The design of Dryden's poem is to represent the inauguration of one dullard as successor of another in the monarchy of nonsense. R. Flecknoe was an Irish priest and hackney poet of no reputation, and *Mac* in Celtic being *son*, "MacFlecknoe" means the son of the poetaster so named. Flecknoe, seeking for a successor to his own dulness, selects Shadwell to bear his mantle.

> Shadwell alone my perfect image bears,
> Mature in dulness from his tender years; . . .
> The rest to some faint meaning make pretence,
> But Shadwell never deviates into sense.
> Dryden, *MacFlecknoe* (a satire, 1682).

McFlimsey (*Miss Flora*). Fashion-mad heroine of William Allen Butler's satire, *Nothing to Wear*. With a score of modish toilettes, she represented herself as unable to attend a ball, because she had nothing to wear (1857).

MacGrainer (*Master*), a dissenting

minister at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacGregor (*Rob Roy*) or Robert Campbell, the outlaw. He was a Highland freebooter.

Helen M'Gregor, Rob Roy's wife.

Hamish and *Robert Oig*, the sons of Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

MacGregor, or Robin Oig M'Combich, a Highland drover, who stabbed Harry Wakefield at an ale-house. Being tried at Carlisle for the murder, he was found guilty and condemned.—Sir W. Scott, *The Two Drovers* (time, George III.).

MacGruther (*Sandie*), a beggar imprisoned by Mr. Godfrey Bertram, laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacGuffog (*David*), keeper of Portanferry prison.

Mrs. M'Guffog, David's wife.—Sir W. Scott, *Guy Mannering* (time, George II.).

Macham (*Robert*), the discoverer of Madeira Island, to which he was driven while eloping with his lady-love (A.D. 1344). The lady soon died, and the mariners made off with the ship. Macham, after his mourning was over, made a rude boat out of a tree, and, with two or three men, putting forth to sea, landed on the shores of Africa. The Rev. W. L. Bowles has made the marvellous adventures of Robert Macham the subject of a poem; and Drayton, in his *Polyolbion*, xix, has devoted twenty-two lines to the same subject.

Macheath (*Captain*), captain of a gang of highwaymen; a fine, bold-faced ruffian, "game" to the very last. He is married to Polly Peachum, but finds himself dreadfully embarrassed between Polly, his wife, and Lucy, to whom he has promised marriage. Being betrayed by eight women at a drinking bout, the captain is lodged in Newgate, but Lucy effects his escape. He is recaptured, tried, and condemned to death; but, being reprieved, acknowledges Polly to be his wife, and promises to remain constant to her for the future.—J. Gay, *The Beggar's Opera* (1727).

Machiavelli (*Niccolo del*), of Florence, author of a book called *The Prince*, the object of which is to show that all is fair in diplomacy, as well as in "love and war" (1469–1527).

*** *Machiavellism*, political cunning and duplicity, the art of tricking and overreaching by diplomacy.

Tiberius, the Roman emperor, is called "The Imperial Machiavelli" (B.C. 42 to A.D. 37).

MacIan (*Gilchrist*), father of Ian Eachin M'Ian.

Ian Eachin (or *Hector*) *M'Ian*, called Conachar, chief of the clan Quhele, son of Gilchrist M'Ian. Hector is old Glover's Highland apprentice, and casts himself down a precipice, because Catharine Glover loves Henry Smith better than himself.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

MacIlduy, or Mhich Connel Dhu, a Highland chief in the army of Montrose.—Sir. W. Scott, *Legend of Montrose* (time, Charles I.).

MacIntyre (*Maria*), neice of Mr. Jonathan Oldbuck, "the antiquary."

Captain Hector M'Intyre, nephew of Mr. Jonathan Oldbuck, and brother of Maria

M'Intyre.—Sir W. Scott, *The Antiquary* (time, George III.).

MacIvor (*Fergus*), or "Vich Ian Vohr," chief of Glennaquoich.

Flora M'Ivor, sister of Fergus, and the heroine of *Waverley*.—Sir W. Scott, *Waverley* (time, George II.).

Mackitchinson, landlord at the Queen's Ferry Inn.—Sir W. Scott, *The Antiquary* (time, George III.).

Macklin. The real name of this great actor was Charles MacLaughlin; but he dropped the middle syllable when he came to England (1690–1797).

Macklin (*Sir*), a priest who preached to Tom and Bob and Billy, on the sinfulness of walking on Sundays. At his "sixthly" he said, "Ha, ha, I see you raise your hands in agony!" They certainly had raised their hands, for they were yawning. At his "twenty-firstly" he cried, "Ho, ho, I see you bow your heads in hearfelt sorrow!" Truly they bowed their heads, for they were sleeping. Still on he preached and thumped his hat, when the bishop passing by, cried, "Bosh!" and walked him off.—W. S. Gilbert, *The Bab Ballads* ("Sir Macklin").

Maclean (*Sir Hector*), a Highland chief in the army of Montrose, Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macleary (*Widow*), landlady of the Tully Veolan village ale-house.—Sir W. Scott, *Waverley* (time, George II.).

MacLeish (*Donald*), postilion to Mrs. Bethune Baliol.—Sir W. Scott, *Highland Widow* (time, George II.).

Macleod (*Colin* or *Cawdie*), a Scotchman, one of the house-servants of Lord Abberville, entrusted with the financial department of his lordship's household. Most strictly honest and economical, Colin Macleod is hated by his fellow-servants, and, having been in the service of the family for many years, tries to check his young master in his road to ruin.

*** The object of the author in this character is "to weed out the unmanly prejudice of Englishmen against the Scotch," as the object of *The Jew* (another drama) was to weed out the prejudice of Christians against that much-maligned people.—Cumberland, *The Fashionable Lover* (1780).

Macleod of Dare. Young Scotchman who visits London and loses his heart to a beautiful actress. She encourages him for a while, but in the end jilts him. In the insanity consequent upon the disappointment, he causes her death and his own.—William Black, *Macleod of Dare.*

Macleuchar (*Mrs.*), bookkeeper at the coach-office in Edinburgh.—Sir W. Scott, *The Antiquary* (time, George II.).

MacLouis, captain of the king's guard.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Maclure (*Elizabeth*), an old widow and a covenanter.—Sir W. Scott, *Old Mortality* (time, Charles II.).

MacMorlan (*Mr.*), deputy-sheriff, and guardian to Lucy Bertram.

Mrs. M'Morlan, his wife.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacMurrough, "Nan Fonn," the family bard at Glennaquoich to Fergus M'Ivor.—Sir W. Scott, *Waverley* (time, George II.).

Ma'coma', a good and wise genius, who protects the prudent and pious against the wiles of all evil genii.—Sir C. Morell [J. Ridley], *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

MacPhadraick (*Miles*), a Highland officer under Barcaldine, or Captain Campbell.—Sir W. Scott, *The Highland Widow*, (time, George II.).

Macraw (*Francis*), an old domestic at the earl of Glenallen's.—Sir W. Scott, *The Antiquary* (time, George III.).

Macready (*Pate*), a pedlar, the friend of Andrew Fairservice, gardener at Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Mac'reons, the British. Great Britain is the "Ireland of the Macreons." The word is a Greek compound, meaning "long-lived," "because no one is put to death there for his religious opinions." Rabelais says the island "is full of antique ruins and relics of popery and ancient superstitions."—Rabelais, *Pantag'ruel* (1545).

*** Rabelais describes the persecutions which the Reformers met with as a storm at sea, in which Pantagruel and his fleet were tempest-tossed.

Macro'bii ("*the long-lived*"), an Ethiopian race, said to live to 120 years and upwards. They are the handsomest and tallest of all men, as well as the longest-lived.

Macroth'umus, long-suffering personified. (Greek, *makrothumia*=long suffering). Fully described in *The Purple Island*, (canto x.).—Phineas Fletcher (1633).

MacSarcasm (*Sir Archy*), in *Love à-la-mode*, by C. Macklin (1779). Boaden says: "To Covent Garden, G. F. Cooke [1746–1812] was a great acquisition, as he was a 'Shylock,' an 'Iago,' a 'Kitely,' a 'Sir Archy,' and a 'Sir Pertinax' [*McSycophant*]." Leigh Hunt says that G. F. Cooke was a new kind of Macklin, and, like him, excelled in "Shylock" and "Sir Archy M'Sarcasm."

*** "Shylock" in the *Merchant of Venice* (Shakespeare); "Iago" in *Othello* (Shakespeare); "Kitely" in *Every Man in His Humor* (B. Jonson); "Sir Archy," that is, "M'Sarcasm"; "Sir Pertinax McSycophant" in *The Man of the World* (Macklin).

MacSillergrip, a Scotch pawnbroker, in search of Robin Scrawkey, his runaway apprentice, whom he pursues upstairs and assails with blows.

Mrs. M'Sillergrip, the pawnbroker's wife, always in terror lest the manager should pay her indecorous attentions.—Charles Mathews (At home, in *Multiple*).

The skill with which Mathews [1775–1835] carried on a conversation between these three persons produced a most astonishing effect.—*Contemporary Paper.*

MacStin'ger (*Mrs.*), a widow who kept lodgings at No. 9 Brig Place, on the brink of a canal near the India Docks. Captain Cuttle lodged there. Mrs. MacStinger was a termagant, and rendered the captain's life miserable. He was afraid of her, and, although her lodger, was her slave. When her son, Alexander, was refractory, Mrs. MacStinger used to seat him on a cold paving-stone. She contrived to make Captain Bunsby her second husband.—C. Dickens, *Dombey and Son* (1846).

MacSyc'ophant (*Sir Pertinax*), the hot-headed, ambitious father of Charles Egerton. His love for Scotland is very great, and he is continually quarrelling with his

family because they do not hold his country in sufficient reverence.

> I raised it [*my fortune*] by booing . . . I never could stand straight in the presence of a great man, but always booed, and booed, and booed, as it were by instinct.—Act. iii. 1.

Charles Egerton M'Sycophant, son of Sir Pertinax. Egerton was the mother's name. Charles Egerton marries Constantia.—C. Macklin, *The Man of the World* (1764).

Mactab (*The Hon. Miss Lucretia*), sister of Lord Lofty, and sister-in-law of Lieutenant Worthington, "the poor gentleman." Miss Lucretia was an old maid, "stiff as a ramrod." Being very poor, she allowed the lieutenant "the honor of maintaining her," for which "she handsomely gave him her countenance;" but when the lieutenant was obliged to discontinue his hospitality, she resolved to "countenance a tobacconist of Glasgow, who was her sixteenth cousin."—G. Colman, *The Poor Gentleman* (1802).

MacTavish Mhor or Hamish M'Tavish, a Highland outlaw.

Elspat M'Tavish, or "The Woman of the Tree," widow of M'Tavish Mhor; "the Highland widow." She prevents her son from joining his regiment, in consequence of which he is shot as a deserter, and Elspat goes mad.

Hamish Beam M'Tavish, son of Elspat M'Tavish. He joins a Highland regiment, and goes to visit his mother, who gives him a sleeping draught to detain him. As he does not join his regiment in time, he is arrested for desertion, tried, and shot at Dunbarton Castle.—Sir W. Scott, *Highland Widow* (time, George II.).

MacTurk (*Captain Mungo* or *Hector*), "the man of peace," in the managing committee of the Spa Hotel.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

MacVittie (*Ephraim*), a Glasgow merchant, one of Osbaldistone's creditors.—Sir W. Scott, *Rob Roy* (time, George I.).

MacWheeble (*Duncan*), bailie at Tully Veolan, to the baron of Bradwardine.—Sir W. Scott, *Waverley* (time, George II.).

Mad. The Bedlam of Belgium is Gheel, where madmen reside in the houses of the inhabitants, generally one in each family.

Dymphna was a woman of rank, murdered by her father for resisting his incestuous passion, and became the tutelar saint of those stricken in spirit. A shrine in time rose in her honor, which for ten centuries has been consecrated to the relief of mental diseases. This was the origin of the insane colony of Gheel.

Mad Cavalier (*The*,) Prince Rupert, of Bavaria, nephew of Charles I. He was noted for his rash courage and impetuosity (1619–1682).

Mad Lover (*The*), a drama by Beaumont and Fletcher (before 1618). The name of the "mad lover" is Memnon, who is general of Astorax, king of Paphos.

Mad Poet (*The*), Nathaniel Lee (1657–1690).

Madasi'ma (*Queen*), an important character in the old romance called *Am'adis de Gaul;* her constant attendant was Elis'abat, a famous surgeon, with whom she roamed in solitary retreats.

Mad'elon, cousin of Cathos, and daughter of Gor'gibus, a plain citizen of the middle rank of life. These two silly girls

have had their heads turned by novels, and, thinking their names commonplace, Madelon calls herself Polixĕna, and Cathos calls herself Aminta. Two gentlemen wish to marry them, but the girls fancy their manners are too easy to be "stylish;" so the gentlemen send their valets to them, as the "marquis of Mascarille" and the "viscount of Jodelot." The girls are delighted with these "real gentlemen;" but when the farce has been carried far enough, the masters enter and unmask the trick. The girls are thus taught a useful lesson, but are not subjected to any serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Mademoiselle. What is understood by this word when it stands alone is Mdlle. de Montpensier, daughter of Gaston, duc d'Orléans, and cousin of Louis XIV.

Anne Marie Louis d'Orléans, duchesse de Montpensier, connue sous le nom de *mademoiselle*, née à Paris, 1627; m. 1693; était fille de Gaston d'Orléans frère de Louis XIII.—Bouillet.

Mademoiselle, the French lady's-maid, waiting on Lady Fanciful; full of the grossest flattery, and advising her ladyship to the most unwarrantable intrigues. Lady Fanciful says, "The French are certainly the prettiest and most obliging people. They say the most acceptable, well-mannered things, and never flatter." When induced to do what her conscience and education revolted at, she would playfully rebuke Mdlle. with, "Ah! la méchante Françoise!" to which Mdlle. would respond, "Ah! la belle Anglaise!"—Vanbrugh, *The Provoked Wife* (1697).

Madge Wildfire, the insane daughter of old Meg Murdochson, the gypsy thief. Madge was a beautiful, but giddy girl, whose brain was crazed by seduction and the murder of her infant.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Madman (*Macedonia's*), Alexander, the Great (B.C. 356, 336–323).

Heroes are much the same, the points agreed,
From Macedonia's Madman, to the Swede [*Charles XII.*].
Pope, *Essay on Man*, iv. 219 (1733).

How vain, how worse than vain, at length appear
The madman's wish, the Macedonian tear!
He wept for worlds to conquer; half the earth
Knows not his name, or but his death and birth.
Byron, *Age of Bronze* (1819).

Madman (*The Brilliant*), Charles XII., of Sweden (1682, 1697–1718).

Madman of the North, Charles XII., of Sweden (1682, 1697–1718).

Madoc, youngest son of Owain Gwynedd, king of North Wales (who died 1169). He is called "The Perfect Prince," "The Lord of Ocean," and is the very beau-ideal of a hero. Invincible, courageous, strong and daring, but amiable, merciful and tender-hearted; most pious, but without bigotry; most wise, but without dogmatism; most provident and far-seeing. He left his native country in 1170, and ventured on the ocean to discover a new world; his vessels reached America, and he founded a settlement near the Missouri. Having made an alliance with the Az'tecas, he returned to Wales for a fresh supply of colonists, and conducted six ships in safety to the new settlement, called Caer-Madoc. War soon broke out between the natives and the strangers; but the white men proving the conquerors, the Az'tecas migrated to Mexico. On one occasion, being set upon from ambush, Madoc was chained by one foot to "the stone of sacrifice," and consigned to fight with six volunteers. His

first opponent was Ocell'opan, whom he slew; his next was Tlalăla, "the tiger," but during this contest Cadwallon came to the rescue.—Southey, *Madoc* (1805).

. . . Madoc
Put forth his well-rigged fleet to seek him foreign ground,
And sailèd west so long, until that world he found . . .
Long ere Columbus lived.
Drayton, *Polyolbion*, ix. (1612).

Mador (*Sir*), a Scotch knight, who accused Queen Guinever of having poisoned his brother. Sir Launcelot du Lac challenged him to single combat and overthrew him; for which service King Arthur gave the queen's champion La Joyeuse Garde as a residence.

Mæce'nas (*Caius Cilnius*), a wealthy Roman nobleman, a friend of Augustus, and liberal patron of Virgil, Horace, Propertius, and other men of genius. His name has become proverbial for a "munificent friend of literature" (died B.C. 8).

Are you not called a theatrical quidnunc and a mock Mæcēnas to second-hand authors?—Sheridan, *The Critic*, i. (1779)

Mæ'nad, a Bacchant, plu. **Mænads** or **Mæ'nades** (3 *syl.*). So called from the Greek, *mainomai* ("to be furious"), because they acted like mad women in their "religious" festivals.

Among the boughs did swelling Bacchus ride,
Whom wild-grown Mænads bore.
Phin. Fletcher, *The Purple Island*, vii. (1633).

Mæon'ides (4 *syl.*). Homer is so called, either because he was son of Mæon, or because he was a native of Mæon'ia (*Lydia*). He is also called *Mæonius Senex*, and his poems *Mænonian Lays.*

When great Mæonides, in rapid song,
The thundering tide of battle rolls along,
Each ravished bosom feels the high alarms,
And all the burning pulses beat to arms.
Falconer, *The Shipwreck*, iii. 1 (1756).

Mævius, any vile poet. (See BAVIUS).

But if fond Bavius vent his clouted song,
Or Mævius chant his thoughts in brothel charm,
The witless vulgar, in a numerous throng,
Like summer flies about the dunghill swarm . . .
Who hates not one may he the other love.
Phineas Fletcher, *The Purple Island*, i. (1633).

Magalo'na (*The Fair*), daughter of the king of Naples. She is the heroine of an old romance of chivalry, originally written in French, but translated into Spanish in the fifteenth century. Cervantes alludes to this romance in *Don Quixote.* The main incident of the story turns on a flying horse made by Merlin, which came into the possession of Peter of Provence.—*The History of the Fair Magalona, and Peter, the son of the Count of Provence.*

*** Tieck has reproduced the history of Magalona in German (1773–1853).

Mage Negro King, Gaspar, king of Tarshish, a black Ethiop, and tallest of the three Magi. His offering was myrrh, indicative of death.

As the Mage negro king to Christ the babe.
Robert Browning, *Luria*, i.

Maggy, the half-witted granddaughter of little Dorrit's nurse. She had had a fever at the age of ten, from ill-treatment, and her mind and intellect never went beyond that period. Thus, if asked her age, she always replied, "Ten;" and she always repeated the last two or three words of what was said to her. She called Amy Dorritt "Little Mother."

She was about eight and twenty, with large bones, large features, large feet and hands, large eyes, and no hair. Her large eyes were limpid and almost colorless; they seemed to be very

little affected by light, and to stand unnaturally still. There was also that attentive listening expression in her face, which is seen in the faces of the blind; but she was not blind, having one tolerably serviceable eye. Her face was not exceedingly ugly, being redeemed by a smile .... A great white cap, with a quantity of opaque frilling .... apologized for Maggy's baldness, and made it so difficult for her old black bonnet to retain its place on her head, that it held on round her neck like a gypsy's baby .... The rest of her dress resembled sea-weed, with here and there a gigantic tea-leaf. Her shawl looked like a huge tea-leaf after long infusion.—C. Dickens, *Little Dorrit*, ix. (1857).

Magi, or *Three Kings of Cologne*, the "wise men from the East," who followed the guiding-star to the manger in Bethlehem with offerings. Melchior, king of Nubia, the shortest of the three, offered gold, indicative of royalty; Balthazar, king of Chaldea, offered frankincense, indicative of divinity; and Gaspar, king of Tarshish, a black Ethiop, the tallest of the three, offered myrrh, symbolic of death.

Melchior means "king of light; Balthazar "lord of treasures;" and Gaspar or Caspar, "the white one."

*** Klopstock, in his *Messiah*, makes the Magi six in number, and gives the names as Hadad, Selima, Zimri, Mirja, Beled and Sunith.—Bk. v. (1771).

Magic Rings, like that which Gyges, minister to King Candaules of Lydia, found in the flanks of a brazen horse. By means of this ring, which made its wearer invisible, Gyges first dishonored the queen, and then with her assistance, assassinated the king and usurped his throne.—*Plato's Republic; Cicero's Offices.*

Magic Wands. The hermit gave Charles the Dane and Ubaldo a wand, which, being shaken, infused terror into all who saw it.—Tasso, *Jerusalem Delivered* (1575).

The palmer who accompanied Sir Guyon had a wand of like virtue. It was made of the same wood as Mercury's caduceus. —Spenser, *Faëry Queen*, ii. (1590).

Magician of the North (*The*), Sir W. Scott (1771–1832).

How beautifully has the Magician of the North described "The Field of Waterloo!"—Lord W. P. Lennox, *Celebrities, etc.*, i. 16.

*** Johann Georg Hamann of Prussia, called himself "The Magician of the North" (1730–1788).

Magliabechi, the greatest book-worm that ever lived. He devoured books, and never forgot anything he read. He had also so exact a memory that he could tell the precise place and shelf of a book, as well as the volume and page of any passage required. He was the librarian of the Great-Duke Cosmo III. His usual dinner was three hard-boiled eggs and a draught of water (1633–1714).

Magmu, the coquette of Astracan.

Though naturally handsome, she used every art to set off her beauty. Not a word proceeded from her mouth that was not studied. To counterfeit a violent passion, to sigh *à propos*, to make an attractive gesture, to trifle agreeably, and collect the various graces of dumb eloquence into a smile, were the arts in which she excelled. She spent hours before her glass in deciding how a curl might be made to hang loose upon her neck to the greatest advantage; how to open and shut her lips so as best to show her teeth without affectation—to turn her face full or otherwise, as occasion might require. She looked on herself with ceaseless admiration, and always admired most the works of her own hand in improving on the beauty which nature had bestowed on her.—T. S. Gueulette, *Chinese Tales* ("Magmu," 1723).

Magnanimous (*The*), Alfonso of Aragon (1385, 1416–1458).

Khosru or Chosroës, the twenty-first of

the Sassanidês, was surnamed *Noushirwan* ("Magnanimous") (*, 531–579).

Magnano, one of the leaders of the rabble that attacked Hudibras at a bear-baiting. The character is designed for Simeon Wait, a tinker, as famous an independent preacher as Burroughs. He used to style Cromwell "the archangel who did battle with the devil."—S. Butler, *Hudibras*, i. 2 (1663).

Magnificent (*The*), Khosru or Chosroës I., of Persia (*, 531–579).

Lorenzo de Medici (1448–1492).

Robert, duc de Normandie; called *Le Diable* also (*, 1028–1035).

Soliman I., greatest of the Turkish sultans (1493, 1520–1566).

Magnus Troil, honest, plain Zetlander, convivial in his habits, but frank and hospitable. He has two motherless daughters.—Walter Scott, *The Pirate.* (See Minna and Brenda.)

Magog, according to *Ezek.* xxxviii., xxxix., was a country or people over whom Gog was prince. Some say the Goths are meant, others the Persians, others the Scythians or the northern nations of Europe generally.

Sale says that Magog is the tribe called by Ptolemy "Gilân," and by Strabo "Geli" or "Gelæ."—*Al Korân*, xxviii. note. (See Gog).

Magog, one of the princes of Satan, whose ambition is to destroy hell.

Magrico, the champion of Isabella, of Portugal, who refused to pay truage to France. He vanquished the French champion, and thus liberated his country from tribute.

Magua, subtle and cruel Huron chief, whose unholy passion for Cora Munro is the cause of her death.—James Fenimore Cooper, *The Last of the Mohicans* (1826).

Magwitch (*Abel*), a convict for life, the unknown father of Estella, who was adopted from infancy by Miss Havisham, the daughter of a rich banker. The convict, having made his escape to Australia, became a successful sheep farmer, and sent money secretly to Mr. Jaggers, a London lawyer, to educate Pip as a gentleman. When Pip was 23 years old Magwitch returned to England, under the assumed name of Provis, and made himself known to Pip. He was tracked by Orlick and Compeyson, arrested, condemned to death, and died in jail. All his money was confiscated.—C. Dickens, *Great Expectations* (1860).

Mahmut, the "Turkish Spy," who remained undiscovered in Paris for forty-five years, revealing to his Government all the intrigues of the Christian courts (1637–1682).

Mahomet or Mohammed, the titular name taken by Halaibi, founder of Islam (570–632.)

Adopted Son: Usma, son of Zaid, his freedman. (See below, "Zainab.")

Angel, who revealed the *Koran* to Mahomet: Gabriel.

Banner: Sanjak-sherif, kept in the Eyab mosque at Constantinople.

Birthplace: Mecca, A.D. 570.

Bow: Al Catûm ("the strong"), confiscated from the Jews. In his first battle he drew it with such force that it snapped in two.

Camel: Al Adha ("the slit-eared") the swiftest of his camels. One of the ten dumb animals admitted into paradise.

Concubines: Marîyeh, mother of Ibrahim, his son, was his favorite; but he had fourteen others.

Cousins: Ali, his best friend: Abû Sofiân ebn al Hareth.

CUIRASS: Al Fadha. It was of silver, and was confiscated from the Jews.

DAUGHTERS BY KADIJAH; Zainab, Rukaijah, Umm Kulthûm, and Fâtima, his favorite (called one of the "three perfect women").

DEFEAT: At Ohud, where it was reported that he was slain (A.D. 623).

DIED at Medīna, on the lap of Ayishah, his favorite wife, 11 Hedjrah (June 8, 632).

FATHER: Abdallah, of the family of Hâshim and tribe of Koreish. Abdallah was a small merchant, who died when his son was five years old. At the death of his father, his grandfather took charge of him; but he also died within two years. He then lived with his uncle Abu Taleb (from the age of 7 to 14). (See ZESBET).

FATHER-IN-LAW: Abû Bekr, father of his favorite wife, Ayishah.

FLIGHT: Hedjrah or Heg'ira, July 16, 622.

FOLLOWERS: called Moslem or Mussulmans.

GRANDSON: Abd-el-Motalleb.

HORSE: Al Borak ("the lighting"), brought to him by Gabriel, to carry him to the seventh heaven. It had the wings of an eagle, the face of a man, with the cheeks of a horse, and spoke Arabic.

JOURNEY TO HEAVEN (*The*), on Al Borak, is called Isra.

MOTHER: Amina or Aminta, of the family of Zuhra, and tribe of Koreish. (See ZESBET).

NICKNAME IN BOYHOOD: El Amin ("the safe man").

PERSONAL APPEARANCE; Middle height, rather lean, broad shoulders, strongly built, abundance of black curly hair, coal-black eyes with thick lashes, nose large and slightly bent, beard long. He had between his shoulders a black mole, "the seal of prophecy."

POISONED by Zainab, a Jewess, who placed before him poisoned meat, in 624. He tasted it, and ever after suffered from its effects, but survived eight years.

SCRIPTURE: *Al Korân* ("the reading"). It is divided into 114 chapters.

SONS BY KADIJAH: Al Kâsim and Abd Manâf; both died in childhood. By Mariyeh (Mary) his concubine: Ibrahim, who died when 15 months old. Adopted son: Usma, the child of his freedman, Zaid. (See "Zainab").

STANDARD: Bajura.

SUCCESSOR, Abû Bekr, his father-in-law (father of Ayishah).

SWORDS: Dhu'l Fakâr ("the trenchant"); Al Batter ("the striker"); Hatel ("the deadly"); Medham ("the keen").

TRIBE: that of the Koraichites or Koraich or Koreish, on both sides.

UNCLES: Abu Taleb, a prince of Mecca, but poor; he took charge of the boy between the ages of 7 and 14, and was always his friend. Abû Laheb, who called him "a fool," and was always his bitter enemy; in the *Korân*, cxi., "the prophet" denounces him. Hamza, a third head of Islam.

VICTORIES: Bedr (624); Muta (629); Taïf (630); Honein (630 or 8 Hedjrah).

WHITE MULE: Fedda.

WIVES: Ten, and fifteen concubines.

(1) Kadijah, a rich widow of his own tribe. She had been twice married, and was 40 years of age (Mahomet being 15). Kadijah was his sole wife for twenty-five years, and brought him two sons and four daughters. (Fâtima was her youngest child).

(2) Souda, widow of Sokran, nurse of his daughter Fâtima. He married her in 621, soon after the death of his first wife. The following were simultaneous with Souda.

(3) Ayishah, daughter of Abû Bekr. She was only nine years old on her wedding day. This was his favorite wife, on whose lap he died. He called her one of the "three perfect women."

(4) Hend, a widow, 28 years old. She had a son when she married. Her father was Omeya.

(5) Zainab, divorced wife of Zaid, his freed slave. Married 627 (5 Hedjrah).

(6) Barra, a captive, widow of a young Arab chief, slain in battle.

(8) Rehana, a Jewish captive. Her father was Simeon.

(8) Safīya, the espoused wife of Kenāna. This wife outlived the prophet for forty years. Mahomet put Kenana to death in order to marry her.

(9) Umm Habība (mother of Habiba), widow of Abû Sofian.

(10) Maimuna, who was 51 when he married her, and a widow. She survived all his ten wives.

*** It will be observed that most of Mahomet's wives were widows.

Mahomet. Voltaire wrote a drama so entitled in 1738; and James Miller, in 1740, produced an English version of the same, called *Mahomet the Impostor.* The scheme of the play is this: Mahomet is laying siege to Mecca, and has in his camp Zaphna and Palmira, taken captives in childhood and brought up by him. They are really the children of Alcanor, the

chief of Mecca, but know it not, and love each other. Mahomet is in love with Palmira, and sets Zaphna to murder Alcanor, pretending that it is God's will. Zaphna obeys the behest, is told that Alcanor is his father, and is poisoned. Mahomet asks Palmira in marriage, and she stabs herself.

Mahomet's Coffin is said to be suspended in mid-air. The wise ones affirm that the coffin is of iron, and is suspended by the means of loadstones. The faithful assert it is held up by four angels. Burckhardt says it is not suspended at all. A marabout told Labat:

> Que le tombeau de Mahomet étoit porté en l'air par le moyeu de certains Anges qui se relayent d'heure en heures pour soutenir ce fardeau.—Labat, *Afrique Occidentale*, ii. 143 (1728).

> The balance always would hang even,
> Like Mah'met's tomb 'twixt earth and heaven.
> Prior, *Alma*, ii. 199 (1717).

Mahomet's Dove, a dove which Mahomet taught to pick seed placed in his ear. The bird would perch on the prophet's shoulder and thrust its bill into his ear to find its food; but Mahomet gave out that it was the Holy Ghost, in the form of a dove, sent to impart to him the counsels of God.—Dr. Prideaux, *Life of Mahomet* (1697); Sir W. Raleigh, *History of the World*, I. i. 6 (1614).

> Instance proud Mahomet . . .
> The sacred dove whispering into his ear,
> That what his will imposed, the world must fear.
> Lord Brooke, *Declination of Monarchie*, etc. (1554–1628).

> Was Mahomet inspirêd with a dove?
> Thou with an eagle art inspirêd [*Joan of Arc*].
> Shakespeare, 1 *Henry VI.*, act i. sc. 3 (1589).

Mahomet's Knowledge of Events. Mahomet, in his coffin, is informed by an angel of every event which occurs respecting the faithful.

> Il est vivant dans son tombeau. Il fait la prière dans ce tombeau à chaque fois que le crieur en fait la proclamation, et au même tems qu'on la recite. Il y a un ange posté sur son tombeau qui a le soin de lui donner avis des prières que les fidèles font pour lui.—Gagnier, *Vie de Mahomet*, vii. 18 (1723).

Mahomet of the North, Odin, both legislator and supreme deity.

Mahoud, son of a rich jeweller of Delhi, who ran through a large fortune in riotous living, and then bound himself in service to Bennaskar, who proved to be a magician. Mahoud impeached Bennaskar to the cadi, who sent officers to seize him; but, lo! Mahoud had been metamorphosed into the likeness of Bennaskar, and was condemned to be burnt alive. When the pile was set on fire, Mahoud became a toad, and in this form met the Sultan Misnar, his vizier, Horam, and the Princess Hemju'nah, of Cassimir, who had been changed into toads also.—Sir C. Morell [J. Ridley], *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Mahound or **Mahoun,** a name of contempt for Mahomet or any pagan god. Hence Ariosto makes Ferrau "blaspheme his Mahoun and Termagant" (*Orlando Furioso*, xii. 59).

> Fitter for a turban for Mahound or Termagant, than the head-gear of a reasonable creature.—Sir W. Scott.

Mahu, the fiend-prince that urges to theft.

> Five fiends have been in poor Tom at ouce; of lust, as Obidicut; Hobididance, prince of dumbness; Mahu, of stealing; Modo, of murder; and Flibbertigibbet, of mopping and mowing.—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

Maid Ma'rian, a name assumed by Matilda, daughter of Robert, Lord Fitz-

walter, while Robin Hood remained in a state of outlawry. She was poisoned with a poached egg at Dunmow Priory, by a messenger of King John sent for the purpose. This was because Marian was loved by the king, but rejected him. Drayton has written her legend.

He to his mistress dear, his lovëd Marian,
Was ever constant known; which wheresoe'er she came,
Was sovereign of the woods, chief lady of the game.
Her clothes tucked to the knee, and dainty braided hair,
With bow and quiver armed, she wandered here and there
Amongst the forest wild. Diana never knew
Such pleasures, nor such harts as Marian slew.
Polyolbion, xxvi. (1622).

Maid Marian, introduced into the May-day morris-dance, was a boy dressed in girl's clothes. She was queen of the May and used to wear a tinsel crown, and carry in her left hand a flower. Her coif was purple, her surcoat blue, her cuffs white, the skirts of her robe yellow, the sleeves carnation, and the stomacher red with yellow cross bars. (See MORRIS-DANCE.)

Maid of Athens, There'sa Macri, rendered famous by Byron's song, "Maid of Athens, fare thee well!" Twenty-four years after this song was written, an Englishman sought out "the Athenian maid," and found a beggar, without a single vestige of beauty. She was married and had a large family; but the struggle of her life was to find bread to keep herself and family from positive starvation. She lived to be over eighty years of age.

Maid of Bath (*The*), Miss Linley, who married R. B. Sheridan. Samuel Foote wrote a farce entitled *The Maid of Bath*, in which he gibbets Mr. Walter Long under the name of "Flint."

Maid of Honor (*The*), by P. Massinger (1637). Cami'ola, a very wealthy, high-minded lady, was in love with Prince Bertoldo, brother of Roberto, king of the Two Sicilies; but Bertoldo, being a knight of Malta, could not marry without a dispensation from the pope. While matters were in this state Bertoldo led an army against Aurelia, duchess of Sienna, and was taken prisoner. Camiŏla paid his ransom, and Aurelia commanded the prisoner to be brought before her. Bertoldo came; the duchess fell in love with him and offered marriage, and Bertoldo, forgetful of Camiola, accepted the offer. The betrothed then presented themselves to the king, when Camiola exposed the conduct of Bertoldo. The king was indignant at the baseness, Aurelia rejected Bertoldo with scorn, and Camiola took the veil.

Maid of Mariendorpt (*The*), a drama by S. Knowles, based on Miss Porter's novel of *The Village of Mariendorpt* (1838). The "maid" is Meeta, daughter of Mahldenau, minister of Mariendorpt, and betrothed to Major Rupert Roselheim. The plot is this; Mahldenau starts for Prague in search of Meeta's sister, who fell into some soldiers' hands in infancy during the siege of Magdeburg. On entering Prague, he is seized as a spy, and condemned to to death. Meeta, hearing of his capture, walks to Prague to plead for his life, and finds that the governor's "daughter" is her lost sister. Rupert storms the prison and releases Mahldenau.

Maid of Norway, Margaret, daughter of Erie II. and Margaret of Norway. She was betrothed to Edward, son of Edward I., of England, but died on her passage (1290).

Maid of Orleans, Jeanne d'Arc, fa-

mous for having raised the siege of Orleans, held by the English. The general tradition is that she was burnt alive as a witch, but this is doubted (1412–1431).

Maid of Perth (*Fair*), Catharine Glover, daughter of Simon Glover, the old glover of Perth. She kisses Henry Smith while asleep on St. Valentine's morning, and ultimately marries him.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Maid of Saragoza, Augustina, noted for her heroism at the siege of Saragoza, 1808–9.—See Southey's *History of the Peninsular War.*

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host.
. . . the flying Gaul,
Foiled by a woman's hand, before a battered wall.

Byron, *Childe Harold*, i. 56, (1809).

Maid of the Mill (*The*), an opera by Isaac Bickerstaff. Patty, the daughter of Fairfield, the miller, was brought up by Lord Aimworth's mother. At the death of Lady Aimworth, Patty returned to the mill, and her father promised her in marriage to Farmer Giles; but Patty refused to marry him. Lord Aimworth about the same time betrothed himself to Theodosia, the daughter of Sir Harry Sycamore; but the young lady loved Mr. Mervin. When Lord Aimworth knew of this attachment, he readily yielded up his betrothed to the man of her choice, and selected for his bride, Patty, "the maid of the mill" (1765).

Maid of the Oaks (*The*), a two-act drama by J. Burgoyne. Maria, "the maid of the Oaks," is brought up by Oldworth, of Oldworth Oaks, as his ward, but is informed on the eve of her marriage with Sir Harry Groveby that she is Oldworth's daughter. The under-plot is between Sir Charles Dupely and Lady Bab Lardoon. Dupely professed to despise all women, and Lady Lardoon was "the princess of dissipation;" but after they fell in with each other, Dupely confessed that he would abjure his creed, and Lady Lardoon avowed that henceforth she renounced the world of fashion and its follies.

Maid's Tragedy (*The*). The "maid" is Aspa'tia, the troth-plight wife of Amintor, who, at the king's command, is made to marry Evad'ne (3 *syl.*). Her death forms the tragical event which gives name to the drama.—Beaumont and Fletcher (1610).

(The scene between Antony and Ventidius, in Dryden's tragedy of *All for Love*, is copied from *The Maid's Tragedy*, where "Melantius" answers to Ventidius).

Maiden (*The*), a kind of guillotine, introduced into Scotland by the Regent Morton, who was afterwards beheaded by it. The "maiden" resembled in form a painter's easel about ten feet high. The victim placed his head on a cross-bar some four feet from the bottom, kept in its place by another bar. In the inner edges of the frame were grooves, in which slid a sharp axe weighted with lead and supported by a long cord. When all was ready, the cord was cut, and down fell the axe with a thud.—Pennant, *Tour in Scotland*, iii. 365 (1771).

The unfortunate earl [*Argyll*] was appointed to be beheaded by the "maiden."—Sir W. Scott. *Tales of a Grandfather*, ii. 53.

The Italian instrument of execution was called the *mannaïa*. The apparatus was erected on a scaffold; the axe was placed between two perpendiculars. . . . In Scotland the instrument of execution was an inferior variety of the *mannaïa*. —*Memoirs of the Sansons*, i. 257.

It seems pretty clear that the "maiden" . . . is merely a corruption of the Italian *mannaïa*.—A. G. Reid.

Maiden King (*The*), Malcolm IV., of Scotland (1141, 1153–1165).

Malcolm, . . . son of the brave and generous Prince Henry, . . . was so kind and gentle in his disposition that he was usually called Malcolm "the Maiden."—Sir W. Scott, *Tales of a Grandfather*, iv.

Maiden Queen (*The*), Elizabeth of England (1583, 1558–1603).

Maiden of the Mist (*The*), Anne of Geierstein, daughter of Count Albert of Geierstein. She is the baroness of Arnheim.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Maidens' Castle (*The*), on the Severn. It was taken from a duke by seven knights, and held by them till Sir Galahad expelled them. It was called "The Maidens' Castle," because these knights made a vow that every maiden who passed it should be made a captive. This is an allegory.

Mailsetter (*Mrs.*), keeper of the Fairport post-office.

Davie Mailsetter, her son.—Sir W. Scott, *The Antiquary* (time, George III.).

Maimou'ne (3 *syl.*), a fairy, daughter of Damriat, "king of a legion of genii." When the Princess Badoura, in her sleep, was carried to the bed of Prince Camaral'-zaman, to be shown to him, Maimounê changed herself into a flea, and bit the prince's neck to wake him. Whereupon he sees the sleeping princess by his side, falls in love with her, and afterwards marries her.—*Arabian Nights* ("Camaralzaman and Badoura").

Mai'muna or **Maimu'na,** one of the sorceresses of Dom-Daniel, who repents and turns to Allah. Thal'aba first encounters her, disguised as an old woman spinning the finest thread. He greatly marvels at its extreme fineness, but she tells him he cannot snap it; whereupon he winds it round his two wrists, and becomes powerless. Maimuna, with her sister-sorceress, Khwala, then carry him to the island of Moha'reb, where he is held in durance; but Maimuna releases him, repents, and dies.—Southey, *Thalaba, the Destroyer*, ix. (1797).

Mainote (2 *syl.*), a pirate who infests the coast of Attica.

. . . boat
Of island-pirate of Mainote.
Byron, *The Giaour* (1813).

Mainy (*Richard*), out of whom the Jesuits cast the seven deadly sins, each in the form of some representative animal. As each devil came forth, Mainy indicated the special sin by some trick or gesture. Thus, for *pride*, he pretended to curl his hair, for *gluttony*, to vomit, for *sloth*, to gape, and so on.—Bishop Harsnett, *Declaration of Popish Impostures*, 279, 280.

Maitland (*Thomas*), the pseudonym of Robert Buchanan, in *The Contemporary Review*, when he attacked the "Fleshly school."

Maitre des Forges. By Georges Ohnet. A wealthy ironmaster, Phillippe Derblay, who loves Clarie de Beaulieu. In pique at her desertion by her high-born love, Gaston de Bligny, Clarie accepts and marries Phillippe. She eventually learns to love him.

Malachi, the canting, preaching assistant of Thomas Turnbull, a smuggler and

schoolmaster.—Sir W. Scott, *Redgauntlet* (time, George III.).

Malacoda, the fiend sent as an envoy to Virgil, when he conducted Dantê through hell.—Dantè, *Hell*, xxi. (1300).

Malade Imaginaire (*Le*), Mons. Argan, who took seven mixtures and twelve lavements in one month instead of twelve mixtures with twenty lavements, as he had hitherto done. "No wonder," he says, "he is not so well." He fancies his wife loves him dearly, and that his daughter is undutiful, because she declines to marry a young medical prig instead of Cléante (2 *syl.*) whom she loves. His brother persuades "the malade" to counterfeit death, in order to test the sincerity of his wife and daughter. The wife rejoices greatly at his death, and proceeds to filch his property, when Argan starts up and puts an end to her pillage. Next comes the daughter's turn. When she hears of her father's death, she bewails him with great grief, says she has lost her best friend, and that she will devote her whole life in prayer for the repose of his soul. Argan is delighted, starts up in a frenzy of joy, declares she is a darling, and shall marry the man of her choice freely, and receive a father's blessing.—Molière, *Le Malade Imaginaire* (1673).

Malagi'gi, son of Buovo, brother of Aldïger and Vivian (of Clarmont's race), one of Charlemagne's paladins, and cousin of Rinaldo. Being brought up by the fairy Orianda, he became a great enchanter.—Oriosto, *Orlando Furioso* (1516).

Malagri'da (*Gabriel*), an Italian Jesuit and missionary to Brazil, who was accused of conspiring against the king of Portugal (1689–1761),

Lord Shelburne was nicknamed "Malagrida." He was a zealous oppositionist during Lord North's administration (1737–1805).

Malagrowther (*Sir Mungo*), a crabbed old courtier, soured by misfortune, and peevish from infirmities. He tries to make every one as sour and discontented as himself.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Malagrowther (*Malachi*), Sir W. Scott, "On the proposed change of currency, etc." (1826).

Lockhart says that these "diatribes produced in Scotland a sensation not inferior to that of the Drapier's letters in Ireland." They came out in the *Edinburgh Weekly Journal.*

Malambru'no, a giant, first cousin to Queen Maguncia, of Candaya. "Exclusive of his natural babarity, Malambruno was also a wizard," who enchanted Don Calvijo and the Princess Antonomasia—the former into a crocodile of some unknown metal, and the latter into a monkey of brass. The giant sent Don Quixote the wooden horse, and was appeased "by the simple attempt of the knight to disenchant the victims of his displeasure."—Cervantes, *Don Quixote*, II. iii. 4, 5, (1615).

Malaprop (*Mrs.*), aunt and guardian to Lydia Languish, the heiress. Mrs. Malaprop sets her cap at Sir Lucius O'Trigger, "a tall Irish baronet," and corresponds with him under the name of Delia. Sir Lucius fancies it is the niece, and, when he discovers his mistake, declines the honor of marriage with the aunt. Mrs. Malaprop is a synonym for those who misapply words without mispronouncing them. Thus Mrs. Malaprop talks of a *Darbyshire putrefaction*, an *alle-*

gory on the banks of the Nile, a *barbarous Vandyke*, she requests that *no delusions to the past* be made, and talks of flying with the *utmost felicity*.—Sheridan, *The Rivals* (1775).

(Mrs. Malaprop's name is itself a clever invention; by no means *mal à propos*.)

Malbecco, "a cankered, crabbed carl," very wealthy and very miserly, husband of a young wife named Hel'inore (3 *syl.*), of whom he is very jealous, and not without cause. Helinore, falling in love with Sir Paridel, her guest, sets fire to the closet where her husband keeps his treasures, and elopes with Paridel, while Malbecco stops to put out the flames. This done, Malbecco starts in pursuit, and finds that Paridel has tired of the dame, who has become the satyr's dairy-maid. He soon finds her out, but she declines to return with him; and he, in desperation, throws himself from a rock, but receives no injury. Malbecco then creeps into a cave, feeds on toads and frogs, and lives in terror lest the rock should crush him or the sea overwhelm him. "Dying, he lives on, and can never die," for he is no longer Malbecco, "but JEALOUSY is hight."—Spenser, *Faëry Queen*, iii. 9, 10 (1590).

Malbrough', corrupted in English into *Malbrook*, the hero of a popular French song. Generally thought to refer to John Churchill, duke of Marlborough, so famous for his victories over the French in the reign of Louis XIV.; but no incident of the one corresponds with the life of the other. The Malbrough of the song was evidently a crusader or ancient baron, who died in battle; and his lady, climbing the castle tower and looking out for her lord, reminds one of the mother of Sisera, who "looked out at a window, and cried through the lattice, 'Why is his chariot so long in coming? Why tarry the wheels of his chariots? . . . .Have they not sped? Have they not divided the spoil?'" (*Judges*, v. 28–30). The following are the words of the song:—

"Malbrough is gone to the wars. Ah! when will he return?" "He will come back by Easter, lady, or at latest by Trinity." "No, no! Easter is past, and Trinity is past; but Malbrough has not returned." Then did she climb the castle tower, to look out for his coming. She saw his page, but he was clad in black. "My page, my bonnie page," cried the lady, "what tidings bring you—what tidings of my lord?" "The news I bring," said the page, "is very sad, and will make you weep. Lay aside your gay attire, lady, your ornaments of gold and silver, for my lord is dead. He is dead, lady, and laid in earth. I saw him borne to his last home by four officers; one carried his cuirass, one his shield, one his sword, and the fourth walked beside the bier, but bore nothing. They laid him in earth. I saw his spirit rise through the laurels. They planted his grave with rosemary. The nightingale sang his dirge. The mourners fell to the earth; and when they rose up again, they chanted his victories. Then retired they all to rest."

This song used to be sung as a lullaby to the infant son of Louis XVI.; and Napoleon I. never mounted his charger for battle without humming the air of *Malbrough s'en va-t-en guerre*. Mon. de Las Casas says he heard him hum the same air a little before his death.

Malbrouk, of Basque legend, is a child brought up by his godfather of the same name. At the age of seven he is a tall, full-grown man, and, like Proteus, can assume any form by simply naming the form he wishes to assume. Thus, by saying "Jesus, ant," he becomes an ant; and "Jesus, pigeon," he becomes a pigeon. After performing most wonderful prodigies, and releasing the king's three daughters who had been stolen by his godfather, he marries the youngest of the princesses, and succeeds the king on his throne.

*** The name Malbrouk occurs in the *Chanson de Gestes*, and in the Basque *Pastorales*. (See above MALBROUGH.)

Malcolm, surnamed "Can More" ("great head"), eldest son of Duncan, "the Meek," king of Scotland. He, with his father and younger brother, was a guest of Macbeth at Inverness Castle, when Duncan was murdered. The two young princes fled—Malcolm to the English court, and his brother Donalbain to Ireland. When Macduff slew Macbeth in the battle of Dunsin'ane, the son of Duncan was set on the throne of Scotland, under the name and title of Malcolm III.—Shakespeare, *Macbeth* (1606).

Mal'ecasta, the mistress of Castle Joyous, and the impersonation of lust. Britomart (the heroine of chastity) entered her bower, after overthrowing four of the six knights that guarded it; and Malecasta sought to win the stranger to wantonness, not knowing her sex. Of course, Britomart resisted all her wiles, and left the castle next morning.—Spenser, *Faëry Queen*, iii. 1 (1590).

Maledisaunt, a damsel who threw discredit on her knightly lover to prevent his encountering the danger of the battlefield. Sir Launcelot condoned her offense, and gave her the name of Bienpensaunt.

The Cape of Good Hope was called the "Cape of Storms" (*Cabo Tormentoso*) by Bartholemew Diaz, when discovered in 1493; but the king of Portugal (John II.) changed the name to "Good Hope."

So the Euxine (that is, "the hospitable") Sea was originally called "The Axine" (or "the inhospitable") Sea.

Maleffort, seneschal of Lady Bria'na; a man of "mickle might," slain by Sir Calidore.—Spenser, *Faëry Queen*, vi. 1 (1596).

Male'ger, (3 *syl.*), captain of the host which besieged Body Castle, of which Alma was queen. Prince Arthur found that his sword was powerless to wound him, so he took him up in his arms and tried to crush him, but without effect. At length the prince remembered that the earth was the carl's mother, and supplied him with new strength and vigor as often as he went to her for it; so he carried the body, and flung it into a lake. (See ANTÆOS.)—Spenser, *Faëry Queen*, ii. 11 (1590).

Malen'gin, Guile personified. When attacked by Talus, he changed himself into a fox, a bush, a bird, a hedgehog, and a snake; but Talus, with his iron flail, beat him to powder, and so "deceit did the deceiver fail." On his back Malengin carried a net "to catch fools" with.—Spenser, *Faëry Queen*, v. 9 (1596).

Malepardus, the castle of Master Reynard, the fox, in the beast epic of *Reynard the Fox* (1498).

Males and Females. The proportion in England is 104·5 males to 100 females; in Russia it is 108·9; and the Jews in Livonia give the ratio of 120 males born to every 100 females. The mortality of males in infancy exceeds that of females, and war greatly disturbs the balance.

Mal-Fet (*The chevalier*), the name assumed by Sir Launcelot in Joyous Isle, during his fit of madness, which lasted two years.—Sir T. Malory, *History of Prince Arthur*, iii. (1470).

Malfort (*Mr.*), a young man who has ruined himself by speculation.

Mrs. Malfort, the wife of the speculator, "houseless, friendless, defenceless, and

forlorn." The wants of Malfort are temporarily relieved by the bounty of Frank Heartall and the kindness of Mrs. Cheerly "the soldier's daughter." The return of Malfort, senior, from India, restores his son to ease and affluence.—Cherry, *The Soldier's Daughter* (1804).

Malfy (*Duchess of*), twin-sister of Ferdinand, duke of Calabria. She fell in love with Antonio, her steward, and gave thereby mortal offense to her twin-brother, Ferdinand, and to her brother, the cardinal, who employed Bosola to strangle her. —John Webster, *Duchess of Malfy* (1618).

Malgo, a mythical king of Britain, noted for his beauty and his vices, his munificence and his strength. Malgo added Ireland, Iceland, Gothland, the Orkneys, Norway, and Dacia to his dominions. Geoffrey, *British History*, xi. 7 (1142).

> Next Malgo . . . . first Orkney overran.
> Proud Denmark then subdued, and spacious Norway wan.
> Seized Iceland for his own, and Gothland to each shore.
>
> Drayton, *Polyolbion*, xix. (1622).

Malesherbes (2 syl.). If anyone asked Malesherbes his opinion about any French words, he always sent him to the street porters at the Port au Foin, saying that they were his "masters in language."—Racan, *Vie de Malesherbes* (1830).

It is said that Shakespeare read his plays to an oyster-woman when he wished to know if they would suit the popular taste.

Mal'inal, brother of Yuhid'thiton. When the Aztecas declared war against Madoc and his colony, Malinal cast in his lot with the white strangers. He was a noble youth, who received two arrow-wounds in his leg while defending the white women; and being unable to stand, fought in their defense on his knees. When Malinal was disabled, Amal'ahta caught up the princess, and ran off with her; but Mervyn the "young page" (in fact a girl) struck him on the hamstrings with a bill-hook, and Malinal, crawling to the spot, thrust his sword in the villain's groin and killed him.—Southey, *Madoc*, ii. 16 (1805).

Mal'iom. Mahomet is so called in some of the old romances.

> "Send five, send six against me! By Maliom! I swear I'll take them all."—*Fierabras.*

Malkin. The maid Marian of the morris-dance is so called by Beaumont and Fletcher:

> Put on the shape of order and humanity,
> Or you must marry Malkin, the May-Lady.
>
> *Monsieur Thomas* (1619).

Mall Cutpurse, Mary Frith, a thief and receiver of stolen goods. John Day, in 1610, wrote "a booke called *The Madde Prancks of Merry Mall of the Bankside, with her Walks in Man's Apparel, and to what Purpose.*" It is said that she was an androgyne (1584–1659).

Malluch, merchant of Antioch, who befriends Ben-Hur when he most needs substantial aid.—Lew Wallace, *Ben-Hur; A Tale of the Christ* (1880).

Mal-Orchol, king of Fuär'fed (an island of Scandinavia). Being asked by Ton-Thormod to give him his daughter in marriage, he refused, and the rejected suitor made war on him. Fingal sent his son Ossian to assist Mal-Orchol, and on the very day of his arrival he took Ton-Thormod prisoner. Mal-Orchol, in gratitude, now offered Ossian his daughter in marriage; but Ossian pleaded for Ton-Thormod, and the marriage of the lady

with her original suitor was duly solemnized. (The daughter's name was Oina-Morul).—Ossian, *Oina-Morul.*

Malony (*Kitty*), a much maltreated cook, to whom her mistress introduced a "haythun Chineser" as an assistant. His imitation, in good faith, of her practice of taking toll of groceries brought into the kitchen awakens her employer's suspicions.

"She give me such sass as I cudn't take from no lady, an' I give her warnin', an' left that instant, an' she a-pointin' to the door."—Mary Mapes Dodge, *Thophilus and Others* (1876).

Maltworm, a tippler. Similarly, bookworm means a student.

Mal'venu, Lucif'ĕra's porter.—Spenser, *Faëry Queen,* i. 4 (1590).

Malvina, daughter of Toscar. She was betrothed to Oscar, son of Ossian; but he was slain in Ulster by Cairbar, before the day of marriage arrived.—*Temora,* i.

I was a lovely tree in thy presence, Oscar, with all my branches round me; but thy death came like a blast from the desert, and laid my green head low. The spring returned with its showers; no leaf of mine arose. . . . The tear was on the cheek of Malvina.—Ossian, *Croma.*

Malvoisin (*Sir Albert de*), a preceptor of the Knights Templars.

Sir Philip de Malvoisin, one of the knights challengers at the tournament.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Malvo'lio, Olivia's steward. When he reproves Sir Toby Belch for riotous living, the knight says to him, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" Sir Toby and Sir Andrew Ague-cheek join Maria in a trick against the steward. Maria forges a letter in the handwriting of Olivia, leading Malvolio to suppose that his mistress is in love with him, telling him to dress in yellow stockings, and to smile on the lady. Malvolio falls into the trap; and when Olivia shows astonishment at his absurd conduct, he keeps quoting parts of the letter he has received, and is shut up in a dark room as a lunatic.—Shakespeare, *Twelfth Night* (1614).

Mamamouchi, an imaginary order of knighthood. M. Jourdain, the *parvenu,* is persuaded that the grand seignior of the order has made him a member, and he submits to the ceremony of a mock installation.—Molière, *Le Bourgeois Gentilhomme* (1670).

All the women most devoutly swear,
Each would be rather a poor actress here
Than to be made a Mamamouchi there.
Dryden.

Mambrino's Helmet, a helmet of pure gold, which rendered the wearer invisible. It was taken possession of by Rinaldo, and stolen by Scaripantê.

Cervantes tells us of a barber who was caught in a shower of rain, and who, to protect his hat, clapped his brazen basin on his head. Don Quixote insisted that this basin was the helmet of the Moorish king; and, taking possession of it, wore it as such.

*** When the knight set the galley-slaves free, the rascals "snatched the basin from his head, and *broke it to pieces*" (pt. I. iii. 8); but we find it sound and complete in the next book (ch. 15), when the gentlemen at the inn sit in judgment on it, to decide whether it is really a "helmet or a basin." The judges, of course, humor the don, and declare the basin to be an undoubted helmet.—Cervantes, *Don Quixote* (1605).

"I will lead the life I have mentioned, till, by the force and terror of my arm, I take a helmet from the head of some other knight." . . . The same thing happened about Mambrino's helmet, which cost Scaripante so dear.—Cervantes, *Don Quixote*. I. ii. 2 (1605).

Mamillius, a young prince of Sicilia.—Shakespeare, *Winter's Tale* (1604).

Mammon, the personification of earthly ambition, be it wealth, honors, sensuality, or what not. "Ye cannot serve God and Mammon" (*Matt.* vi. 24). Milton makes Mammon one of the rebellious angels:

Mammon, the least-erected spirit that fell
From heaven; for e'en in heaven his looks and thoughts
Were always downward bent, admiring more
The riches of heaven's pavement, trodden gold,
Than aught, divine or holy, else enjoyed.
Paradise Lost, i. 679, etc. (1665).

Mammon tells Sir Guyon, if he will serve him, he shall be the richest man in the world; but the knight replies that money has no charm in his sight. The god then takes him into his smithy, and tells him to give any order he likes; but Sir Guyon declines the invitation. Mammon next offers to give the knight Philotine to wife; but Sir Guyon still declines. Lastly, the knight is led to Proserpine's bower, and told to pluck some of the golden fruit, and to rest him awhile on the silver stool; but Sir Guyon resists the temptation. After three day's sojourn in the infernal regions, the knight is led back to earth, and swoons. —Spenser, *Faëry Queen*, ii. 7 (1590).

Mammon (*Sir Epicure*), the rich dupe who supplies Subtle, "the alchemist," with money to carry on his artifices, under pretence of transmuting base metals into gold. Sir Epicure believes in the possibility, and glories in the mighty things he will do when the secret is discovered. —Ben Jonson, *The Alchemist* (1610).

Mammoth (*The*), or big buffalo, is an emblem of terror and destruction among the American Indians. Hence, when Brandt, at the head of a party of Mohawks and other savages, was laying waste Pennsylvania, and approached Wyo'ming, Outalissi exclaims:

The mammoth comes—the foe—the monster Brandt,
With all his howling, desolating band . . .
Red is the cup they drink, but not of wine!
Campbell, *Gertrude of Wyoming,* iii. 16 (1809).

Mammoun, eldest of the four sons of Corcud. One day he showed kindness to a mutilated serpent, which proved to be the fairy Gialout, who gave him for his humanity the power of joining and mending whatever was broken. He mended a pie's egg which was smashed into twenty pieces, and so perfectly that the egg was hatched. He also mended in a moment a ship which had been wrecked and broken in a violent storm.—T. S. Gueulette, *Chinese Tales* ("Corcud and His four Sons," 1723).

Man. His descent according to the Darwinian theory: (1) The larvæ of ascidians, a marine mollusc; (2) fish lowly organized, as the lancelet; (3) ganoids, lepidosiren, and other fish; (4) amphibians; (5) birds and reptiles; (6) from reptiles we get the monotremata, which connects reptiles with the mammalia; (7) the marsupials; (8) placental mammals; (9) lemurĭdæ; (10) simiădæ; (11) the New World monkeys called platyrhines, and the Old World monkeys called catarrhines; (12) between the catarrhines and the race of men the "missing link" is placed by some; but others think between the highest organized ape and the lowest organized man the gradation is simple and easy.

Man (*Races of*). According to the Bible,

the whole human race sprang from one individual, Adam. Virey affirms there were two original pairs. Jacquinot and Latham divide the race into three primordial stocks; Kent into four; Blumenbach into five; Buffon into six; Hunter into seven; Agassiz into eight; Pickering into eleven; Bory St. Vincent into fourteen; Desmoulins into sixteen; Morton into twenty-two; Crawfurd into sixty; and Burke into sixty-three.

Man in Black (*The*), said to be meant for Goldsmith's father. A true oddity, with the tongue of a Timon and the heart of an Uncle Toby. He declaims against beggars, but relieves every one he meets; he ridicules generosity, but would share his last cloak with the needy.—Goldsmith. *Citizen of the World* (1759).

*** Washington Irving has a tale called *The Man in Black.*

Man in the Moon (*The*). Some say it is the man who picked up a bundle of sticks on the Sabbath day (*Numb.* xv. 32–36). Dantê says it is Cain, and that the "bush of thorns" is an emblem of the curse pronounced on the earth: "Thorns also and thistles shall it bring forth to thee" (*Gen.* iii. 18). Some say it is Endymion, taken there by Diana.

The *curse* pronounced on the "man" was this: "As you regarded not 'Sunday' on earth, you shall keep a perpetual 'Moonday' in heaven." This, of course, is a Teutonic tradition.

The *bush of thorns*, in the Schaumburg-lippê version, is to indicate that the man strewed thorns in the church path, to hinder people from attending mass on Sundays.

> Now doth Cain with fork of thorns confine
> On either hemisphere, touching the wave
> Beneath the towers of Seville. Yesternight
> The moon was round.
>
> Dantê, *Inferno*, xx (1300).

> Her gite was gray and full of spottis black.
> And on her brest a chorle painted ful even,
> Bering a bush of thornis on his back,
> Which for his theft might clime so ner the heven.
>
> Chaucer.

A North Frisian version gives *cabbages* instead of a faggot of wood.

*** There are other traditions, among which may be mentioned "The Story of the Hare and the Elephant." In this story "the man in the moon" is a hare.—*Pantschatantra* (a collection of Sanskrit fables).

Man in the Moon, a man who visits the "inland parts of Africa."—W. Thomson, *Mammuth* or *Human Nature Displayed on a Grand Scale* (1789).

Man in the Moon, the man who, by the aid of a magical glass, shows Charles Fox (the man of the people), various eminent contemporaries.—W. Thomson, *The Man in the Moon* or *Travels into the Lunar Regions* (1783).

Man of Blood. Charles I. was so called by the puritans, because he made war on his parliament. The allusion is to 2 *Sam.* xvi. 7.

Man of Brass, Talos, the work of Hephæstos (*Vulcan*). He traversed the Isle of Crete thrice a year. Apollo'nius (*Argonautica*, iv.) says he threw rocks at the Argonauts, to prevent their landing. It is also said that when a stranger was discovered on the island, Talos made himself red-hot, and embraced the intruder to death.

> That portentous Man of Brass
> Hephæstus made in days of yore,

Who stalked about the Cretan shore,
And saw the ships appear and pass,
And threw stones at the Argonauts.
Longfellow, *The Wayside Inn* (1863).

Man of December. Napoleon III. So called because he was made president December 11, 1848; made the *coup d'état*, December 2, 1851; and was made emperor December 2, 1852.

(Born in the Rue Lafitte, Paris (*not* in the Tuileries), April 20, 1808; reigned 1852–1870; died at Chiselhurst, Kent, January 9, 1873).

Man of Destiny, Napoleon I., who always looked upon himself as an instrument in the hands of destiny, and that all his acts were predestined.

The Man of Destiny . . . had power for a time "to bind kings with chains, and nobles with fetters of iron."—Sir W. Scott.

Man of Feeling (*The*), Harley, a sensitive, bashful, kind-hearted, sentimental sort of a hero.—H. Mackenzie, *The Man of Feeling* (1771).

*** Sometimes Henry Mackenzie is himself called "The Man of Feeling."

Man of Ross, John Kyrle, of Ross, in Herefordshire, distinguished for his benevolence and public spirit. "Richer than miser, nobler than king or king-polluted lord."—Pope, *Epistle*, iii. ("On the Use of Riches," 1709).

Man of Salt (*A*). Tears are called salt, hence a man of salt is one who weeps on slight provocation.

This would make a man, a man of salt,
To use his eyes for garden water-pots.
Shakespeare, *King Lear*, act iv. sc. 6 (1605).

Man of Sedan, Napoleon III. So called because he surrendered his sword to William, king of Prussia, after the battle of Sedan in September, 1870.

(Born in the Rue Lafitte, 1808; reigned 1852–1870; died at Chiselhurst, 1873).

Man of Sin (*The*), mentioned in 2 *Thess.* ii. 3.

Whitby says the "Man of sin" means the Jews as a people.

Grotius says it means Caius Cæsar or else Caligula.

Wetstein says it is Titus.

Olshausen thinks it is typical of some one yet to come.

Roman Catholics say it means Antichrist.

Protestants think it refers to the pope.

The Fifth-Monarchy men applied it to Cromwell.

Man of the Hill, a tedious "hermit of the vale," introduced by Fielding in his novel of *Tom Jones* (1749).

Man of the Mountain (*Old*). (See KOPPENBURG.)

Man of the People, Charles James Fox (1749–1806).

Man of the Sea (*The Old*), the man who got upon the shoulders of Sindbad, the sailor, and would not get off again, but clung there with obstinate pertinacity till Sindbad made him drunk, when he was easily shaken off. Sindbad then crushed him to death with a large stone.

"You had fallen," said they, "into the hands of the Old Man of the Sea, and you are the first whom he has not strangled."—*Arabian Nights* ("Sindbad," fifth voyage).

Man of the World (*The*), Sir Pertinax McSycophant, who acquires a fortune by "booing" and fawning on the great and rich. He wants his son Eger-

ton to marry the daughter of Lord Lumbercourt, but Egerton, to the disgust of his father, marries Constantia, the *protégée* of Lady McSycophant. Sir Pertinax had promised his lordship a good round sum of money if the marriage was effected; and when this *contretemps* occurs, his lordship laments the loss of money, "which will prove his ruin." Sir Pertinax tells Lord Lumbercourt that his younger son Sandy will prove more pliable, and it is agreed that the bargin shall stand good if Sandy will marry the young lady.—C. Macklin, *The Man of the World* (1764).

*** This comedy is based on Voltaire's *Nanine* (1749).

Man without a Skin. Richard Cumberland, the dramatist, was so called by Garrick, because he was so extremely sensitive that he could not bear "to be touched" by the finger of criticism (1732–1811).

Managarm, the most gigantic and formidable of the race of hags. He dwells in the Iron-wood, Jamvid. Managarm will first fill himself with the blood of man, and then will he swallow up the moon. This gigantic hag symbolizes *War*, and the "Iron-wood" in which he dwells is the wood of spears.—*Prose Edda.*

Manchester Poet (*The*), Charles Swain, born 1803.

Manciple's Tale. Phœbus had a crow which he taught to speak; it was white as down, and as big as a swan. He had also a wife, whom he dearly loved. One day, when he came home, the crow cried, "Cuckoo, cuckoo, cuckoo!" and Phœbus asked the bird what it meant; whereupon it told the god that his wife was unfaithful to him. Phœbus, in his wrath, seized his bow, and shot his wife through the heart; but to the bird he said, "Curse on thy tell-tale tongue! never more shall it brew mischief." So he deprived it of the power of speech, and changed its plumage from white to black. Moral—Be no tale-bearer, but keep well thy tongue, and think upon the crow.

> My sone, bewar, and be noon auctour newe,
> Of tydyings, whether they ben fals or trewe;
> Wherso thou comest, amongst high or lowe,
> Kep wel thy tonge, and think upon the crowe.
> Chaucer, *Canterbury Tales*, 17, 291–4 (1388).

*** This is Ovid's tale of "Coronis" in the *Metamorphoses*, ii. 543, etc.

Manda'ne (3 *syl.*), wife of Zamti, the Chinese mandarin, and mother of Hamet. Hamet was sent to Corea to be brought up by Morat, while Mandanê brought up Zaphimri (under the name of Etan), the orphan prince and only surviving representative of the royal race of China. Hamet led a party of insurgents against Ti'murkan', was seized, and ordered to be put to death as the supposed prince. Mandanê tried to save him, confessed he was not the prince; and Etan came forward as the real "orphan of China." Timurkan, unable to solve the mystery, ordered both to death, and Mandanê with her husband to the torture; but Mandanê stabbed herself. —Murphy, *The Orphan of China* (1759).

Mandane (2*syl.*), the heroine of Mdlle. Scud'eri's romance called *Cyrus the Great* (1650).

Manda'ne and Stati'ra, stock names of melodramatic romance. When a romance writer hangs the world on the caprice of a woman, he chooses Mandanê or Statira for his heroine. Mandanê of classic story was the daughter of King Astyăgês, wife of Cambysês, and mother of

Cyrus the Great. Statīra was daughter of Darius, the Persian, and wife of Alexander the Great.

Man'dans, an Indian tribe of Dakota, in the United States, noted for their skill in horsemanship.

Marks not the buffalo's track, nor the Mandans' dexterous horse-race.
Longfellow, *Evangeline* (1849).

Mandeville, any one who draws the long-bow; a flam. Sir John Mandeville [*Man'.de.vil*], an English traveller, published a narrative of his voyages, which abounds in the most extravagant fictions (1300–1372).

Oh! he is a modern Mandeville. At Oxford he was always distinguished by the facetious appellation of "The Bouncer."—Samuel Foote, *The Liar*, ii. 1 (1761).

Mandeville (*Bernard de*), a licentious, deistical writer, author of *The Virgin Unmasked* (1709), *Free Thoughts on Religion* (1712), *Fable of the Bees* (1714), etc. (1670–1733).

Man'drabul's Offering, one that decreases at every repetition. Mandrabul, of Samos, having discovered a gold-mine, offered a golden ram to Juno for the discovery. Next year he offered a silver one, the third year a brazen one, and the fourth year nothing.

Mandricardo, king of Tartary, son of Agrican. Mandricardo wore Hector's cuirass, married Dorălis, and was slain by Roge'ro in single combat.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

Mandriccardo, a knight whose adventures are recorded by Barahona (*Mandriccardo, etc.*, i. 70, 71).

Mandel (*Mrs.*), salaried society "coach" of the Dryfoos family after their removal to New York.—W. D. Howells, *A Hazard of New Fortunes* (1889).

Manduce (2 *syl.*), the idol Gluttony, venerated by the Gastrol'aters, a people whose god was their belly.

Manette (*Dr.*), of Beauvais. He had been imprisoned eighteen years, and had gradually lost his memory. After his release he somewhat recovered it, but any train of thought connected with his prison life produced a relapse. While in prison, the doctor made shoes, and, whenever the relapse occurred, his desire for cobbling returned.

Lucie Manette, the loving, golden-haired, blue-eyed daughter of Dr. Manette. She marries Charles Darnay.

Lucie Manette had a forehead with the singular capacity of lifting and knitting itself into an expression that was not quite one of perplexity, or wonder, or alarm, or merely of bright, fixed attention, though it included all the four expressions.—C. Dickens, *A Tale of Two Cities*, i. 4 (1859).

Maney or Manny (*Sir Walter*), a native of Belgium, who came to England as page to Philippa, queen of Edward III. When he first began his career of arms, he and some young companions of his own age put a black patch over their left eye, and vowed never to remove it till they had performed some memorable act in the French wars (died 1372).

With whom our Maney here deservedly doth stand,
Which first inventor was of that courageous band
Who closed their left eyes up, as never to be freed,
Till there they had achieved some high adventurous deed.
Drayton, *Polyolbion*, xviii. (1613).

Man'fred (*Count*), son of Sig'ismund. He sells himself to the prince of darkness, and received from him seven spirits to do his bidding. They were the spirits of "earth, ocean, air, night, mountains, winds, and the star of his own destiny." Wholly without human sympathies, the count dwelt in splendid solitude among the Alpine Mountains. He once loved the beautiful As'tarte (2 *syl.*), and, after her murder, went to the hall of Arima'nês to see her. The spirit of Astarte informed him that he would die the following day; and when asked if she loved him, she sighed "Manfred," and vanished.—Byron, *Manfred* (1817).

*** Byron sometimes makes Astarte two syllables, and sometimes three. The usual pronunciation is *As.tar-te.*

Mangerton (*The laird of*), John Armstrong, an old warrior who witnesses the national combat in Liddesdale valley between his own son (the Scotch champion), and Foster (the English champion). The laird's son is vanquished.—Sir W. Scott, *The Laird's Jock* (time, Elizabeth).

Maniche'an (4 *syl.*), a disciple of Manês or Manichee, the Persian heresiarch. The Manicheans believe in two opposing principles—one of good, and the other of evil. Theodora, wishing to extirpate these heretics, put 100,000 of them to the sword.

Yet would she make full many a Manichean.
Byron, *Don Juan*, vi. 3 (1824).

Man'ito or **Mani'tou,** the Great Spirit of the North American Indians. These Indians acknowledge two supreme spirits —a spirit of good and a spirit of evil. The former they call *Gitchê-Manĭto*, and the latter *Mitchê-Manito*. The good spirit is symbolized by an egg, and the evil one by a serpent.—Longfellow, *Hiawatha*, xiv.

As when the evil Manitou that dries
Th' Ohio woods, consumes them in his ire.
Campbell, *Gertrude of Wyoming*, i. 17 (1809).

Manlius, surnamed *Torquātus*, the Roman consul. In the Latin war, he gave orders that no Roman, on pain of death, should engage in single combat. One of the Latins having provoked young Manlius by repeated insults, he slew him; but when the young man took the spoils to his father, Manlius ordered him to be put to death for violating the commands of his superior officer.—*Roman Story.*

Man'lius Capitoli'nus, consul of Rome, B.C. 392, then military tribune. After the battle of Allia (390), seeing Rome in the power of the Gauls, he threw himself into the capitol with 1000 men, surprised the Gauls, and put them to the sword. It was for this achievement he was called *Capitolinus*. Subsequently he was charged with aiming at sovereignty, and was hurled to death from the Tarpeian Rock.

*** Lafosse (1698) has a tragedy called *Manlius Capitolinus*, and "Manlius" was one of the favorite characters of Talma, the French actor. Lafosse's drama is an imitation of Otway's tragedy of *Venice Preserved* (1682).

Manly, the lover of Lady Grace Townly, sister-in-law of Lord Townly. Manly is the cousin of Sir Francis Wronghead, whom he saves from utter ruin. He is noble, judicious, upright, and sets all things right that are going wrong.—Vanbrugh and Cibber, *The Provoked Husband* (1728).

The address and manner of Dennis Delane [1700–1753] were easy and polite; and he excelled in the well-bred man, such as "Manly."—T. Davies.

Manly, "the plain dealer." An honest,

surly sea-captain, who thinks every one a rascal, and believes himself no better. Manly forms a good contrast to Olivia, who is a consummate hypocrite of most unblushing effrontery.

"Counterfeit honors," says Manly, "will not be current with me. I weigh the man, not his titles. 'Tis not the king's stamp can make the metal better or heavier."—Wycherly, *The Plain Dealer*' i. 1 (1677).

*** Manly, the plain dealer, is a copy of Molière's "Misanthrope," the prototype of which was the duc de Montausier.

Manly (*Captain*), the *fiancé* of Arabella, ward of Justice Day, and an heiress.

Arabella. I like him much—he seems plain and honest.
Ruth. Plain enough, in all conscience.
T. Knight, *The Honest Thieves.*

Manly (*Colonel*), a bluff, honest soldier, to whom honor is dearer than life. The hero of the drama.—Mrs. Centlivre, *The Beaux' Duel* (1703).

Mann (*Mrs.*), a dishonest, grasping woman, who kept a branch workhouse, where children were farmed. Oliver Twist was sent to her child-farm. Mrs. Mann systematically starved the children placed under her charge.—C. Dickens, *Oliver Twist* (1837).

Mannaia, goddess of retribution. The word in Italian means "an axe."

All in a terrible moment came the blow
That beat down Paolo's 'fence, ended the play
O' the foil, and brought Mannaia on the stage.
R. Browning, *The Ring and the Book*, iii. (date of the story, 1487).

Mannering (*Guy*) or Colonel Mannering.

Mrs. Mannering (*née* Sophia Wellwood), wife of Guy Mannering.

Julia Mannering, daughter of Guy. She marries Captain Bertram. "Rather a hare-brained girl, but well deserving the kindest regards" (act i. 2 of the dramatized version).

Sir Paul Mannering, uncle to Guy Mannering.—Sir. W. Scott, *Guy Mannering* (time, George II.).

*** Scott's tale of *Guy Mannering* has been dramatized by Daniel Terry.

Manon l'Escaut, the heroine of a French novel, entitled *Histoire de Chevalier Desgrieux et de Manon Lescot*, by A. F. Prévost (1733). Manon is the "fair mischief" of the story. Her charms seduce and ruin the Chevalier des Grieux, who clings to her through all her career with an unconquered passion, forgiving and forgetting to the tragic end when she dies as a convict in the wilds of Louisiana.

Manri'co, the supposed son of Azuce'na, the gypsy, but in reality the son of Garzia (brother of the conte di Luna). Leono'ra is in love with him, but the count entertains a base passion for her, and, getting Manrico into his power, condemns him to death. Leonora promises the count to give herself to him if he will spare the life of Manrico. He consents, but while he goes to release his "nephew," Leonora sucks poison from a ring and dies. Manrico, on perceiving this, dies also.—Verdi, *Il Trovato're* (an opera, 1853).

Mans (*The Count of*), Roland, nephew of Charlemagne. He is also called the "knight of Blaives."

Mansel (*Sir Edward*), lieutenant of the Tower of London.

Lady Mansel, wife of Sir Edward.—Sir W. Scott, *Fortunes of Nigel*, (time, James I.).

Mansfield (*The Miller of*), a humorous, good-natured countryman, who offered Henry VIII. hospitality when he had lost himself in a hunting expedition. The miller gave the king half a bed with his son Richard. Next morning, the courtiers were brought to the cottage by under-keepers, and Henry, in merry pin, knighted his host, who thus became Sir John Cockle. He then made him "overseer of Sherwood Forest," with a salary of 1000 marks a year.—R. Dodsley, *The King and the Miller of Mansfield* (1737).

*** In the ballad called *The King and the Miller of Mansfield*, the king is Henry II., and there are several other points of difference between the ballad and the play. In the play, Cockle hears a gun fired, and goes out to look for poachers, when he lays hold of the king, but, being satisfied that he is no poacher, he takes him home. In the ballad, the king out-rides his lords, gets lost, and, meeting the miller, asks of him a night's lodging. When the miller feels satisfied with the face and bearing of the stranger, he entertains him right hospitably. He gives him for supper a venison pasty, but tells him on no account to tell the king "that they made free with his deer." Another point of difference is this: In the play, the courtiers are seized by the under-keepers, and brought to Cockle's house; but in the ballad they track the king and appear before him next morning. In the play, the king settles on Sir John Cockle 1000 marks; in the ballad, £300 a year.—Percy, *Reliques*, III. ii. 20.

(Of course, as Dodsley introduced the "firing of a gun," he was obliged to bring down his date to more modern times, and none of the Henrys between Henry II. and Henry VIII. would be the least likely to indulge in such a prank.)

Mansur (*Elijah*), a warrior, prophet, and priest, who taught a more tolerant form of Islâm, but not being an othodox Moslem, he was condemned to imprisonment in the bowels of a mountain. Mansur is to re-appear and wave his conquering sword, to the terror of the Muscovite.—Milner, *Gallery of Geography*, 781. (See BARBAROSSA.)

Mantacci'ni, a charlatan, who professed to restore the dead to life.

Mantali'ni (*Madame*), a fashionable milliner, near Cavendish Square, London. She dotes upon her husband, and supports him in idleness.

Mr. Mantalini, the husband of madame; he is a man-doll and cockney fop, noted for his white teeth, his minced oaths, and his gorgeous morning gown. This "exquisite" lives on his wife's earnings, and thinks he confers a favor on her by lavishing her money on his selfish indulgences. —C. Dickens, *Nicholas Nickleby* (1838).

Mantle (*The Boy and the*). One day, a little boy presented himself before King Arthur, and showed him a curious mantle "which would become no wife that was not leal" to her true lord. The queen tried it on, but it changed its color and fell into shreds; Sir Kay's lady tried it on, but with no better success; others followed, but only Sir Cradock's wife could wear it.—Percy, *Reliques*.

Mantuan (*The*) that is, Baptista Spagn'olus, surnamed *Mantua'nus*, from the place of his birth. He wrote poems and eclogues in Latin. His works were translated into English by George Tuberville in 1567. He lived 1443–1516.

Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice:

Vinegia, Vinegia,
Chi non te vede, ei non te pregia.
Shakespeare, *Love's Labor's Lost*, act iv. sc. 2 (1594).

Mantuan Swan (*The*), Virgil, a native of Mantua (B.C. 70–19).

Mantua me genuit; Calabri rapuere; tenet nunc
Parthenopè; cecini pascua, rura, duces.
Virgil's Epitaph (composed by himself).

Ages elapsed ere Homer's lamp appeared;
And ages ere the Mantua Swan was heard.
Cowper.

Ma'nucodia'ta, a bird resembling a swallow, found in the Molucca Islands. "It has no feet, and though the body is not bigger than that of a swallow, the span of its wings is equal to that of an eagle. These birds never approach the earth, but the female lays her eggs on the back of the male, and hatches them in her own breast. They live on the dew of heaven, and eat neither animal nor vegetable food."—Cardan, *De Rerum Varietate* (1557).

Less pure the footless fowl of heaven, that never
Rest upon earth, but on the wing forever,
Hovering o'er flowers, their fragrant food inhale,
Drink the descending dew upon the way,
And sleep aloft while floating on the gale.
Southey, *Curse of Kehama*, xxi. 6 (1809).

Manuel du Sosa, governor of Lisbon, and brother of Guiomar (mother of the vainglorious Duarte, (3 *syl.*).—Beaumont and Fletcher, *The Custom of the Country* (1647).

Mapp (*Mrs.*), bone-setter. She was born at Epsom, and at one time was very rich, but she died in great poverty at her lodgings in Seven Dials, 1737.

*** Hogarth has introduced her in his heraldic picture, "The Undertakers' Arms." She is the middle of the three figures at the top, the other two being Dr. Ward, on the right hand of the spectator, and Dr. Taylor on the left.

Maqueda, the queen of the South, who visited Solomon, and had by him a son named Melech.—Zaga Zabo, *Ap. Damian a Goes.*

*** Maqueda is generally called Balkîs, queen of Saba or Zaba.

Mara Lincoln, orphaned grandchild of Captain and Mrs. Fennell; betrothed to Moses Fennell. She dies young, and is long and sincerely mourned.—Harriet Beecher Stowe, *The Pearl of Orr's Island.*

Marcassin (*Prince*). This nursery tale is from the *Nights*, of Straparola, an Italian (sixteenth century). Translated into French in 1585.

Marcel'lia, the "Desdemona" of Massinger's *Duke of Milan.* Sforza, "the More," doted on his young bride, and Marcelia returned his love. During Sforza's absence at the camp, Francesco, "the lord protector," tried to seduce the young bride from her fidelity, and, failing in his purpose, accused her to the duke of wishing to play the wanton. "I labored to divert her . . . urged your much love . . . but hourly she pursued me." The duke, in a paroxysm of jealousy, flew on Marcelia and slew her.—Massinger, *The Duke of Milan* (1622).

Marcella, daughter of William, a farmer. Her father and mother died while she was young, leaving her in charge of an uncle. She was "the most beautiful creature ever sent into the world," and every bachelor who saw her fell madly in love with her, but she declined their suits. One of her lovers was Chrysostom, the favorite of the village,

who died of disappointed hope, and the shepherds wrote on his tombstone: "From Chrysostom's fate, learn to abhor Marcella, that common enemy of man, whose beauty and cruelty are both in the extreme."—Cervantes, *Don Quixote*, I. ii. 4, 5 (1605).

Marcellin de Peyras. The chevalier to whom the Baron de Peyras gave up his estates when he retired to Grenoble. De Peyras eloped with Lady Ernestine, but soon tired of her, and fell in love with his cousin Margaret, the baron's daughter.—E. Stirling, *The Gold-Mine or The Miller of Grenoble* (1854).

Marcelli'na, daughter of Rocco, jailer of the State prison of Seville. She fell in love with Fidelio, her father's servant; but this Fidelio turned out to be Leonora, wife of the State prisoner Fernando Florestan.—Beethoven, *Fidelio* (an opera, 1791).

Marcello, in Meyerbeer's opera of *Les Huguenots*, unites in marriage Valenti'na and Raoul (1836).

Marcellus (*M. Claudius*), called "The Sword of Rome." Fabius "Cunctator" was "The Shield of Rome."

Marcellus, an officer of Denmark, to whom the ghost of the murdered king appeared before it presented itself to Prince Hamlet.—Shakespeare, *Hamlet* (1596).

Marchioness (*The*), the half-starved girl-of-all-work, in the service of Sampson Brass and his sister Sally. She was so lonesome and dull that it afforded her relief to peep at Mr. Swiveller, even through the keyhole of his door. Though so dirty and ill-cared for, "the marchioness" was sharp-witted and cunning. It was Mr. Swiveller who called her the "marchioness," when she played cards with him, "because it seemed more real and pleasant" to play with a marchioness than with a domestic slavey (ch. lvii.) When Dick Swiveller was turned away and fell sick, the "marchioness" nursed him carefully, and he afterwards married her.—C. Dickens, *The Old Curiosity Shop* (1840).

Marchmont (*Miss Matilda*), the *confidante* of Julia Mannering.—Sir W. Scott, *Guy Mannering* (time, George II.).

Marcian, armorer to Count Robert of Paris.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Marck (*William de la*), a French nobleman, called "The Wild Boar of Ardennes" (*Sanglier des Ardennes*).—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Marcliffe (*Theophilus*), pseudonym of William Godwin (author of *Caleb Williams*, 1756–1836).

Marco Bozzaris. Leader of the Suliotes in the successful rebellion against the Turks. A night-attack upon the Turkish camp results in the victory of the Greeks. Bozzaris is killed as the cry of triumph is raised by his command.

"His few surviving comrades saw
His smile when rang their proud hurrah,
And the red field was won;
Then saw in death his eyelids close
Calmly, as to a night's repose
Like flowers at set of sun."
Fitz-Green Halleck, *Marco Bozzaris.*

Marcomanic War, a war carried on by the Marcomanni, under the leader-ship of Maroboduus, who made himself master of Bohemia, etc. Maroboduus was de-

feated by Arminius, and his confederation broken up (A.D. 20). In the second Christian century a new war broke out between the Marcomanni and the Romans, which lasted thirteen years. In A.D. 180 peace was purchased by the Romans, and the war for a time ceased.

Marcos de Obregon, the hero of a Spanish romance, from which Lesage has borrowed very freely in his *Gil Blas.*—Vicente Espinel, *Vida del Escudero Marcos de Obregon* (1618).

Marculf, in the comic poem of *Salomon and Marculf*, a fool who outwits the sage of Israel by knavery and cunning. The earliest version of the poem extant is a German one of the twelfth century.

Marcus, son of Cato of Utĭca, a warm-hearted, impulsive young man, passionately in love with Lucia, daughter of Lucius; but Lucia loved the more temperate brother, Portius. Marcus was slain by Cæsar's soldiers when they invaded Utica.

> Marcus is furious, wild in his complaints;
> I hear with a secret kind of dread,
> And tremble at his vehemence of temper.
> Addison, *Cato*, i. 1 (1713).

Mardonius (*Captain*), in Beaumont and Fletcher's drama called *A King or No King* (1619).

Mareschal of Mareschal Wells (*Young*), one of the Jacobite conspirators, under the leadership of Mr. Richard Vere, laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Marfi'sa, an Indian queen.—Bojardo, *Orlando Innamorato* (1495), and Ariosto, *Orlando Furioso* (1516).

Marforio's Statue. This statue lies on the ground in Rome, and was at one time used for libels, lampoons, and jests, but was never so much used as Pasquin's.

Margar'elon (4 *syl.*), a Trojan hero of modern fable, who performed deeds of marvellous bravery. Lydgate, in his *Boke of Troy* (1513), calls him a son of Priam. According to this authority, Margarelon attacked Achillês, and fell by his hand.

Margaret, only child and heiress of Sir Giles Overreach. Her father set his heart on her marrying Lord Lovel, for the summit of his ambition was to see her a peeress. But Margaret was modest, and could see no happiness in ill-assorted marriages; so she remained faithful to Tom Allworth, the man of her choice.—Massinger, *A New Way to Pay Old Debts* (1628).

Margaret, wife of Vandunke (2 *syl.*), the drunken burgomaster of Bruges.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Margaret (*Ladye*), "the flower of Teviot," daughter of the Duchess Margaret and Lord Walter Scott, of Branksome Hall. The Ladye Margaret was beloved by Henry of Cranstown, whose family had a deadly feud with that of Scott. One day the elfin page of Lord Cranstown inveigled the heir of Branksome Hall (then a lad) into the woods, where the boy fell into the hands of the Southerners. The captors then marched with 3000 men against the castle of the widowed duchess, but being told by a spy that Douglass, with 10,000 men, was coming to the rescue, an arrangement was made to decide by single combat whether the boy should become King Edward's page, or be delivered up into the

hands of his mother. The English champion (Sir Richard Musgrave) fell by the hand of Sir William Deloraine, and the boy was delivered to his mother. It was then discovered that Sir William was in reality Lord Cranstown, who claimed and received the hand of the fair Margaret as his reward.—Sir W. Scott, *Lay of the Last Minstrel* (1805).

Margaret, the heroine of Goethe's *Faust*. Faust first encounters her on her return from church, falls in love with her, and seduces her. Overcome with shame, she destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her, and, gaining admission to her cell, finds her huddled up on a bed of straw, singing, like Ophelia, wild snatches of ancient ballads, her reason faded, and her death at hand. Faust tries to persuade the mad girl to flee with him, but in vain. At last the day of execution arrives, and with it Mephistoph'elês, passionless and grim. Faust is hurried off, and Margaret is left to her fate. Margaret is often called by the pet diminutive "Gretchen," and in the opera "Margheri'ta" (*q.v.*).—Goethe, *Faust* (1790).

Shakespeare has drawn no such portrait as that of Margaret; no such peculiar union of passion, simplicity, homeliness, and witchery. The poverty and inferior social position of Margaret are never lost sight of—she never becomes an abstraction. It is love alone which exalts her above her station.—Lewes.

Margaret Catchpole, a Suffolk celebrity, born at Nacton, in that county, in 1773; the title and heroine of a tale by the Rev. R. Cobbold. She falls in love with a smuggler named Will Laud, and in 1797, in order to reach him, steals a horse from Mr. J. Cobbold, brewer, of Ipswich, in whose service she had lived much respected. She dresses herself in the groom's clothes, and makes her way to London, where she is detected while selling the horse, and is put in prison. She is sentenced to death at the Suffolk assizes—a sentence afterwards commuted to one of seven years' transportation. Owing to a difficulty in sending prisoners to New South Wales, she is confined in Ipswich jail; but from here she makes her escape, joins Laud, who is shot in her defence. Margaret is recaptured, and again sentenced to death, which is for the second time commuted to transportation, this time for life, and she arrrives at Port Jackson in 1801. Here, by her good behavior, she obtains a free pardon, and ultimately marries a former lover named John Barry, who had emigrated and risen to a high position in the colony. She died, much respected, in the year 1841.

Margaret Debree. Young girl of noble and beautiful nature whose latent ambition is aroused by her marriage to the successful speculator, Rodney Henderson. She becomes a society leader and woman of fashion, and dies at the height of her popularity.—Charles Dudley Warner, *A Little Journey in the World* (1889).

Margaret Finch, queen of the gypsies. She was born at Sutton, in Kent (1631), and finally settled in Norway. From a constant habit of sitting on the ground, with her chin on her knees, she was unable to stand, and when dead was buried in a square box; 1740, aged 109 years.

Margaret. Bright-faced, sweet-hearted heroine of *The Stillwater Tragedy*, by T. B. Aldrich (1886).

Margaret Gibson, afterwards called

Patten, a famous Scotch cook, who was employed in the palace of James I. She was born in the reign of Queen Elizabeth, and died June 26, 1739, either 136 or 141 years of age.

Margaret Kent (See KENT).

Margaret Lamburn, one of the servants of Mary, queen of Scots, who undertook to avenge the death of her royal mistress. For this end, she dressed in man's clothes and carried two pistols—one to shoot Queen Elizabeth and the other herself. She had reached the garden where the queen was walking, when she accidentally dropped one of the pistols, was siezed, carried before the queen, and frantically told her tale. When the queen asked how she expected to be treated, Magaret replied, "A judge would condemn me to death, but it would be more royal to grant me pardon." The queen did so, and we hear no more of this fanatic.

Margaret Simon, daughter of Martin Simon, the miller of Grenoble; a brave, beautiful, and noble girl.—E. Stirling, *The Gold-Mine or Miller of Grenoble* (1854.)

Margaret of Anjou, widow of king Henry VI. of England. She presents herself, disguised as a mendicant, in Strasburg Cathedral, to Philipson (*i.e.* the earl of Oxford).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Margaret's Ghost, a ballad by David Mallet (1724). William courted the fair Margaret, but jilted her; he promised love, but broke his promise; said her face was fair, her lips sweet, and her eyes bright, but left the face to pale, the eyes to weep and the maid to languish and die. Her ghost appeared to him at night to rebuke his heartlessness; and next morning William left his bed raving mad, hied him to Margaret's grave, thrice called her by name, "and never word spake more."

> We shall have ballads made of it within two months, setting forth how a young squire became a serving-man of low degree, and it will be stuck up with *Margaret's Ghost* against the walls of every cottage in the country.—I. Bickerstaff, *Love in a Village* (1763).

Margaret Regis. American girl of decided views and strong, sweet nature, brought up by a step-mother whom she is slow to appreciate, but in the end loves truly. Margaret outgrows an early fancy, and, when released from the letter of her engagement, bestows her hand with her heart upon General Paul Rushleigh.—A. D. T. Whitney, *Sights and Insights* (1875).

Margaretta, a maiden attached to Robin. Her father wanted her to marry "a stupid old man, because he was rich;" so she ran away from home and lived as a ballad-singer. Robin emigrated for three years, and made his fortune. He was wrecked on the coast of Cornwall, on his return, and met Margaretta at the house of Farmer Crop, his brother-in-law, when the acquaintance was renewed. (See NO SONG, etc.)—Hoare, *No Song No Supper* (1754–1834).

Margarit'ta (*Donna*), a Spanish heiress, "fair, young, and wealthy," who resolves to marry that she may the more freely indulge her wantonness. She selects Leon for her husband, because she thinks him a milksop, whom she can twist round her thumb at pleasure; but no sooner is Leon married than he shows himself the master. By ruling with great firmness and affection, he wins the esteem of every

one, and the wanton coquette becomes a modest, devoted, and obedient wife.—Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Margery (*Dame*), the old nurse of Lady Eveline Berenger "the betrothed."—Sir W. Scott, *The Betrothed* (time, Henry II.).

Margheri'ta, a simple, uncultured girl, of great fascination, seduced by Faust. Margherita killed the infant of her shame, and was sent to jail for so doing. In jail she lost her reason, and was condemned to death. When Faust visited her in prison, and tried to persuade her to flee with him, she refused. Faust was carried off by demons, and Margherita was borne by angels up to heaven; the intended moral being, that the repentant sinner is triumphant.—Gounod, *Faust e Margherita* (1859).

Margheri'ta di Valois, daughter of Catherine de Medicis and Henri II. of France. She marries Henri *le Bearnais* (afterwards Henri IV. of France). It was during the wedding solemnities of Margherita and Henri that Catherine de Medicis carried out the massacre of the French Huguenots. The bride was at a ball during this horrible slaughter.—Meyerbeer, *Les Huguenots* or *Gli Ugonotti* (1836).

*** François I. used to call her *La Marguerite des Marguerites* ("The Pearl of Pearls").

Margia'na (*Queen*), a Mussulman, and mortal enemy of the fire-worshippers. Prince Assad became her slave, but, being stolen by the crew of Behram, was carried off. The queen gave chase to the ship; Assad was thrown overboard, and swam to shore. The queen with an army demanded back her slave, discovered that Assad was a prince, and that his half-brother was king of the city to which she had come, whereupon she married him, and carried him home to her own dominions.—*Arabian Nights* ("Amgiad and Assad").

Marjorie (*Pet*), child of singular promise, a great pet with Sir Walter Scott. She died under the age of ten. Her story is written by Dr. John Brown, author of *Rab and His Friends.*

Margutte (3 *syl.*), a low-minded, vulgar giant, ten feet high, with enormous appetite and of the grossest sensuality. He died of laughter on seeing a monkey pulling on his boots.—Pulci, *Morgantê Maggiorê* (1488).

Chalchas, the Homeric soothsayer, died of laughter. (See LAUGHTER.)

Marguerite, French exile and maid-servant lies dying, nursed by a hard, cold mistress. The son of the house steals into the room and avows his love for the alien.

"He called back the soul that was passing,
'Marguerite! do you hear,'"
* * * * *
"With his heart on his lips he kissed her,
But never her cheek grew red,
And the words the living long for
He spake in the ear of the dead."
John Greenleaf Whittier, *Marguerite.*

Marhaus (*Sir*), a knight of the Round Table, a king's son, and brother of the queen of Ireland. When Sir Mark, king of Cornwall, refused to pay truage to Anguish, king of Ireland, Sir Marhaus was sent to defy Sir Mark and all his knights to single combat. No one durst go against him; but Tristram said, if Mark would knight him, he would defend his cause. In the combat, Sir Tristram was victo-

rious. With his sword he cut through his adversary's helmet and brain-pan, and his sword stuck so fast in the bone that he had to pull thrice before he could extricate it. Sir Marhaus contrived to get back to Ireland, but soon died.—Sir T. Malory, *History of Prince Arthur*, ii. 7, 8 (1470).

*** Sir Marhaus carried a white shield; but as he hated women, twelve damsels spat thereon, to show how they dishonored him.—Ditto, pt. i. 75.

Maria, a lady in attendance on the princess of France. Mongaville, a young lord in the suite of Ferdinand, king of Navarre, asks her to marry him, but she defers her answer for twelve months. To this Longaville replies, "I'll stay with patience, but the time is long;" and Maria makes answer, "The liker you; few taller are so young."—Shakespeare, *Love's Labor's Lost* (1594).

Maria, the waiting-woman of the Countess Olivia.—Shakespeare, *Twelfth Night* (1614).

Maria, wife of Frederick, the unnatural and licentious brother of Alphonso, king of Naples. She is a virtuous lady, and appears in strong contrast to her infamous husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

Maria, daughter and only child of Thorowgood, a wealthy London merchant. She is in love with George Barnwell, her father's apprentice; but George is executed for robbery and murder.—George Lillo, *George Barnwell* (1732).

A dying man sent for David Ross, the actor [1728–1790], and addressed him thus: "Some forty years ago, like 'George Barnwell' I wronged my master to supply the unbounded extravagance of a 'Millwood.' I took her to see your performance, which so shocked me that I vowed to break the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter .... I have now left £1000 affixed to your name in my will and testament."—Pelham, *Chronicles of Crime.*

Maria, the ward of Sir Peter Teazle. She is in love with Charles Surface, whom she ultimately marries.—Sheridan, *School for Scandal* (1777).

Maria, "The maid of the Oaks," brought up as the ward of Oldworth, of Oldworth Oaks, but is in reality his daughter and heiress. Maria is engaged to Sir Harry Groveby, and Harry says, "She is the most charmingest, sweetest, delightfulest, mildest, beautifulest, modestest, genteelest young creature in the world."—J. Burgoyne, *The Maid of the Oaks.*

Maria, a maiden whose banns were forbidden, "by the curate of the parish who published them;" in consequence of which, Maria lost her wits, and used to sit on the roadside near Moulines (2 *syl.*), playing on a pipe vesper hymns to the Virgin. She led by a ribbon a little dog named Silvio, of which she was very jealous, for at one time she had a favorite goat that forsook her.—Sterne, *Sentimental Journey* (1768).

Maria, a foundling, discovered by Sulpizio, a sergeant of the 11th regiment of Napoleon's Grand Army, and adopted by the regiment as their daughter. Tonio, a Tyrolese, saved her life and fell in love with her. But just as they were about to be married the marchioness of Birkenfield claimed the foundling as her own daughter, and the sutler girl had to quit the regiment for the castle. After a time, the castle was taken by the French, and although the marchioness had promised Maria in marriage to another, she con-

sented to her union with Tonio, who had risen to the rank of a field-officer.—Donizetti, *La Figlia del Reggimento* (an opera, 1840).

Maria [Delaval], daughter of colonel Delaval. Plighted to Mr. Versatile, but just previous to the marriage Mr. Versatile, by the death of his father, came into a large fortune and baronetcy. The marriage was deferred; Mr. (now Sir George) Versatile went abroad, and became a man of fashion. They met, the attachment was renewed, and the marriage consummated.

Maria [Latham.] "An elderly woman with a plain, honest face, as kindly in expression as she can be perfectly sure she feels, and no more;" aunt to Lydia Blood. When she hears that the stewardess on the *Aroostook* is a boy, and the cook not a woman, she is slightly confounded, but rallies under the conviction that "Lyddy 'll know how to conduct herself wherever she is."—W. D. Howells, *The Lady of the Aroostook* (1879).

Maria [Wilding], daughter of Sir Jasper Wilding. She is in love with Beaufort; and, being promised in marriage against her will to George Philpot, disgusts him purposely by her silliness. George refuses to marry her, and she gives her hand to Beaufort.—Murphy, *The Citizen* (1757).

Maria Theresa Panza, wife of Sancho Panza. She is sometimes called Maria, and sometimes Theresa.—Cervantes, *Don Quixote* (1605).

Mariage Forcé (*Le*). Sganarelle, a rich man of 64, promises marriage to Dorimène (3 *syl.*), a girl under 20, but, having scruples about the matter, consults his friend, two philosophers, and the gypsies, from none of whom can he obtain any practical advice. At length, he overhears Dorimène telling a young lover that she only marries the old man for his money, and that he cannot live above a few months; so the old man goes to the father and declines the alliance. On this, the father sends his son to Sganarelle. The young man takes with him two swords, and with the utmost politeness and *sang-froid* requests Mons. to choose one. When the old man declines to do so, the young man gives him a thorough drubbing, and again with the utmost politeness requests the old man to make his choice. On his again declining to do so, he is again beaten, and at last consents to ratify the marriage.—Molière, *Le Mariage Forcé* (1664).

Mariamne, (4 *syl.*), a Jewish princess, daughter of Alexander and wife of Herod, "the Great." Mariamnê was the mother of Alexander and Aristobu'lus, both of whom Herod put to death in a fit of jealousy, and then fell into a state of morbid madness, in which he fancied he saw Mariamnê and heard her asking for her sons.

*** This has been made the subject of several tragedies: *e.g.* A. Harley, *Mariamne* (1622); Pierre Tristan l'Ermite, *Mariamne* (1640); Voltaire, *Mariamne* (1724).

Marian, "the Muses' only darling," is Margaret, countess of Cumberland, sister of Anne, countess of Warwick.

> Fair Marian, the Muses' only darling,
> Whose beauty shineth as the morning clear,
> With silver dew upon the roses pearling.
> Spenser, *Colin Clout's Come Home Again* (1595).

Marian, "the parson's maid," in love

with Colin Clout, who loves Cicely. Marian sings a ditty of dole, in which she laments for Colin, and says how he gave her once a knife, but "Woe is me! for knives, they tell me, always sever love."—Gay, *Pastorals*, ii. (1714).

Marian, "the daughter" of Robert, a wrecker, and betrothed to Edward, a young sailor. She was fair in person, loving, and holy. During the absence of Edward at sea, a storm arose, and Robert went to the coast to look for plunder. Marian followed him, and in the dusk saw some one stab another. She thought it was her father, but it was Black Norris. Her father being taken up, Marian gave evidence against him, and the old man was condemned to death. Norris now told Marian he would save her father if she would become his wife. She made the promise, but was saved the misery of the marriage by the arrest of Norris for murder.—S. Knowles, *The Daughter* (1836).

Marian'a, a lovely and loveable lady, betrothed to Angelo, who, during the absence of Vincentio, the duke of Vienna, acted as his lord deputy. Her pleadings to the duke for Angelo are wholly unrivalled.—Shakespeare, *Measure for Measure* (1603).

Timid and shrinking before, she does not now wait to be encouraged in her suit. She is instant and importunate. She does not reason with the duke; she begs; she implores.—R. G. White.

Mariana, sister of Ludovi'co Sforza, duke of Milan, and wife of Francesco, his chief minister of state.—Massinger, *The Duke of Milan* (1622).

Mariana, daughter of Lord Charney; taken prisoner by the English, and in love with Arnold (friend of the Black Prince). Just before the battle of Poitiers, thinking the English cause hopeless, Mariana induces Arnold to desert; but Lord Charney will not receive him. Arnold returns to the English camp, and dies in battle. Lord Charney is also slain, and Mariana dies distracted.—Shirley, *Edward, the Black Prince* (1640).

Mariana, the young lady that Lovegold, the miser, wished to marry. As Mariana was in love with the miser's son, Frederick, she pretended to be extravagant and deeply in debt, which so affected the old hunks, that he gave her £2000 to be let off the bargain. Of course she assented and married Frederick.—H. Fielding, *The Miser*.

Mariana, the daughter of a Swiss burgher, "the most beautiful of women." "Her gentleness a smile without a smile, a sweetness of look, speech, act." Leonardo being crushed by an avalanche, she nursed him through his illness, and they fell in love with each other. He started for Mantua, but was detained for two years captive by a gang of thieves; and Mariana followed him, being unable to support life where he was not. In Mantua, Count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused, was summoned before the duke (Ferrado), and judgment was given against her. Leonardo, being present at the trial, now threw off his disguise, and was acknowledged to be the real duke. He assumed his rank, married Mariana; but being called to the camp, left Ferrado regent. Ferrado, being a villain, laid a cunning scheme to prove Mariana guilty of adultery with Julian St. Pierre, a countryman; but Leonardo refused to believe the charge. Julian, who turned out to be

Mariana's brother, exposed the whole plot of Ferrado, and amply cleared his sister of the slightest taint or thought of a revolt.—S. Knowles, *The Wife* (1833).

Mariana, daughter of the king of Thessaly. She was beloved by Sir Alexander, one of the three sons of St. George, the patron saint of England. Sir Alexander married her, and became king of Thessaly. —R. Johnson, *The Seven Champions of Christendom*, iii. 2, 3, 11 (1617).

Mariana in the Moated Grange, a young damsel who sits in the moated grange, looking out for her lover, who never comes; and the burden of her life-song is, My life is dreary, for he cometh not; I am aweary, and would that I were dead.

The sequel is called *Mariana in the South*, in which the love-lorn maiden looks forward to her death, when she will cease to be alone, to live forgotten, and to love forlorn.—Tennyson, *Mariana* (in two parts).

*** Mariana, the lady betrothed to Angelo, passed her sorrowful hours "at the Moated Grange." Thus the duke says to Isabella:

> Haste you speedily to Angelo . . . I will presently to St. Luke's. There, at the moated grange, resides the dejected Mariana.—Shakespeare. *Measure for Measure*, act iii. sc. 1 (1603).

Marianne (3 *syl.*), a statuette to which the red republicans of France pay homage. It symbolizes the republic, and is arrayed in a red Phrygian cap. This statuette is sold at earthenware shops, and in republican clubs, enthroned in glory, and sometimes it is carried in procession to the tune of the *Marseillaise*. (See MARY ANNE.)

The reason seems to be this: Ravaillac, the assassin of Henri IV. (the Harmodius or Aristogiton of France), was honored by the red republicans as "patriot, deliverer, and martyr." This regicide was incited to his deed of blood by reading the celebrated treatise *De Rege et Regio Institutione*, by Mariana the Jesuit, published 1599 (about ten years previously). As Mariana inspired Ravaillac "to deliver France from her tyrant" (Henri IV.), the name was attached to the statuette of liberty, and the republican party generally.

The association of the name with the *guillotine* favors this suggestion.

Marianne (3 *syl.*), the heroine of a French novel so called by Marivaux (1688–1763).

(This novel terminates abruptly, with a conclusion like that of *Zadig*, "where nothing is concluded.")

Marianne [Franval], sister of Franval the advocate. She is a beautiful, loving, gentle creature, full of the deeds of kindness, and brimming over with charity. Marianne loves Captain St. Alme, a merchant's son, and though her mother opposes the match as beneath the rank of the family, the advocate pleads for his sister, and the lovers are duly betrothed to each other.—T. Holcroft, *The Deaf and Dumb* (1785).

Marie Antoinette. Beautiful Austrian Queen of Louis XVI. of France. Dethroned and guillotined in the French Revolution of 1793.

Marie (*Countess*), the mother of Ul'rica (a love-daughter), the father of Ulrica being Ernest de Fridberg, "the prisoner of State." Marie married Count D'Osborn, on condition of his obtaining the acquittal of her lover, Ernest de Fridberg; but

the count broke his promise, and even attempted to get the prisoner smothered in his dungeon. His villainy being made known, the king ordered him to be executed, and Ernest, being set at liberty, duly married the Countess Marie.—E. Stirling, *The Prisoner of State* (1847).

Marie de Brabant, daughter of Henri III, duc de Brabant. She married Philippe *le Hardi*, king of France, and was accused by Labrosse of having poisoned Philippe's son by his former wife. Jean de Brabant defended the queen's innocence by combat, and being the victor, Labrosse was hung (1260–1321).

Ancelot has made this the subject of an historical poem called *Marie de Brabant*, in six chants (1825).

Marie Kirikitoun, a witch who promised to do a certain task for a lassie, in order that she might win a husband, provided the lassie either remembered the witch's name for a year and a day, or submitted to any punishment she might choose to inflict. The lassie was married, and forgot the witch's name; but the fay was heard singing, "Houpa, houpa, Marie Kirikitoun! Nobody will remember my name," The lassie, being able to tell the witch's name, was no more troubled.—*Basque Legend.*

Grimm has a similar tale, but the name is Rumpel-stilzchen, and the song was:

> Little dreams my dainty dame,
> Rumplestilzchen is my name.

Marie Roget (*The Mystery of*). The mysterious murder of a *grisette* in New York City supplied material for *The Mystery of Marie Roget*, in which Poe, with marvellous skill, "works up a case" which subsequent events proved to have been the correct theory of the murder in all its details.—Edgar Allan Poe, *The Mystery of Marie Roget* (1842).

Mariette.

> "Too rash is she for cold coquette,—
> Love dares not claim her;
> I can but say, 'Tis Mariette,'
> Nor more than name her.
>
> * * * * * * *
>
> And what have I, whom men forget
> To offer to her?
> A woman's passion, Mariette,
> There is no truer."
>
> Dora Read Goodale, *Mariette* (1878).

Mari'na, daughter of Per'iclês, prince of Tyre, born at sea, where her mother, Thais'a, as it was supposed, died in giving her birth. Prince Periclês entrusted the infant to Cleon (governor of Tarsus) and his wife, Dionys'ia, who brought her up excellently well, and she became most highly accomplished; but when grown to budding womanhood, Dionysia, out of jealousy, employed Le'onine (3 *syl.*) to murder her. Leonine took Marina to the coast with this intent, but the outcast was seized by pirates, and sold at Metali'nê as a slave. Here Periclês landed on his voyage from Tarsus to Tyre, and Marina was introduced to him to chase away his melancholy. She told him the story of her life, and he perceived at once that she was his daughter. Marina was now betrothed to Lysimachus, governor of Metalinê; but, before the espousals, went to visit the shrine of Diana of Ephesus, to return thanks to the goddess, and the priestess was discovered to be Thaisa, the mother of Marina.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Marina, wife of Jacopo Fos'cari, the doge's son.—Byron, *The Two Foscari* (1820).

Marinda or Maridah, the fair concubine of Haroun-al-Raschid.

Marine (*The Female*), Hannah Snell, of Worcester. She was present at the attack of Pondicherry. Ultimately she left the service, and opened a public-house in Wapping (London), but still retained her male attire (born 1723).

Mari'nel, the beloved of Florimel, "the Fair." Marinel was the son of black-browed Cym'oent (daughter of Nereus and Dumarin), and allowed no one to pass by the rocky cave where he lived without doing battle with him. When Marinel forbade Britomart to pass, she replied, "I mean not thee entreat to pass;" and with her spear knocked him "grovelling on the ground." His mother, with the sea-nymphs, came to him; and the "lily-handed Liagore," who knew leechcraft, feeling his pulse, said life was not extinct. So he was carried to his mother's bower, "deep in the bottom of the sea," where Tryphon (the sea-gods' physician), soon restored him to perfect health. One day, Proteus asked Marinel and his mother to a banquet, and while the young man was sauntering about, he heard a female voice lamenting her hard lot, and saying her hardships were brought about for her love to Marinel. The young man discovered that the person was Florimel, who had been shut up in a dungeon by Proteus for rejecting his suit; so he got a warrant of release from Neptune, and married her.—Spenser, *Faëry Queen*, iii. 8; iv. 11, 12 (1590, 1596).

Mari'ni (*J. B.*), called *Le cavalier Marin*, born at Naples. He was a poet, and is known by his poem called *Adonis* or *L'Adone*, in twenty cantos (1623). The poem is noted for its description of the "Garden of Venus."

> If the reader will . . . read over Ariosto's picture of the garden of paradise, Tasso's garden of Armi'da, and Marini's garden of Venus, he will be persuaded that Milton imitates their manner, but . . . excels the originals.—Thyer.

Mari'no Falie'ro, the forty-ninth doge of Venice, elected 1354. A patrician named Michel Steno, having behaved indecently to some of the ladies at a great civic banquet given by the doge, was turned out of the house by order of the duke. In revenge, the young man wrote a scurrilous libel against the dogaressa, which he fastened to the doge's chair of state. The insult being referred to "the Forty," Steno was condemned to imprisonment for a month. This punishment was thought by the doge to be so inadequate to the offence that he joined a conspiracy to overthrow the republic. The conspiracy was betrayed by Bertram, one of the members, and the doge was beheaded on the "Giant's Staircase."—Byron, *Marino Faliero* (1819).

*** Casimir Delavigne, in 1829, brought out a tragedy on the same subject, and with the same title.

Marion de Lorme, in whose house the conspirators met. She betrayed all their movements and designs to Richelieu.—Lord Lytton, *Richelieu* (1839).

Marion Halcomb, courageous half-sister of Laura Fairly, admired by Count Fosco, and hated by her brother-in-law, Percival Glyde. Through Marion's acuteness and devotion Laura is rescued from an insane asylum, her persecutors exposed, and herself cared for tenderly until her recovery to health and marriage to Walter Hartright.—Wilkie Collins, *The Woman in White.*

Maritor'nes (4 *syl.*), an Asturian chamber-maid at the Crescent Moon tavern, to which Don Quixote was taken by

his squire after their drubbing by the goat-herds. The crazy knight insisted that the tavern was a castle, and that Maritornes, "the lord's daughter," was in love with him.

> She was broad-faced, flat-nosed, blind of one eye, and had a most delightful squint with the other; the peculiar gentility of her shape, however, compensated for every defect, she being about three feet in height, and remarkably hunchbacked.—Cervantes, *Don Quixote*, I. iii. 2 (1605).

Marius (*Caïus*), the Roman general, tribune of the people, B.C. 119; the rival of Sylla.

Antony Vincent Arnault wrote a tragedy in French entitled *Marius à Minturnes* (1791). Thomas Lodge, M.D., in 1594, wrote a drama called *Wounds of Civil War, lively set forth in the True Tragedies of Marius and Sylla.*

Mar'ivaux (*Pierre de Chamblain de*), a French writer of comedies and romances (1678–1763).

S. Richardson is called "The English Marivaux" (1689–1761).

Marjory of Douglas, daughter of Archibald, earl of Douglas, and duchess of Rothsay.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Mark (*Sir*), king of Cornwall, who held his court at Tintag'il. He was a wily, treacherous coward, hated and despised by all true knights. One day, Sir Dinadan, in jest, told him that Sir Launcelot might be recognized by "his shield, which was silver with a black rim." This was, in fact, the cognizance of Sir Mordred; but, to carry out the joke, Sir Mordred lent it to Dagonet, King Arthur's fool. Then, mounting the jester on a large horse, and placing a huge spear in his hand, the knights sent him to offer battle to King Mark. When Dagonet beheld the coward king, he cried aloud, "Keep thee, sir knight, for I will slay thee!" King Mark, thinking it to be Sir Launcelot, spurred his horse to flight. The fool gave chase, rating King Mark "as a wood man [*madman*]." All the knights who beheld it roared at the jest, told King Arthur, and the forest rang with their laughter. The wife of King Mark was Isond (Ysolde) *the Fair* of Ireland, whose love for Sir Tristram was a public scandal.—Sir T. Malory, *History of Prince Arthur*, ii. 96, 97 (1470).

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